

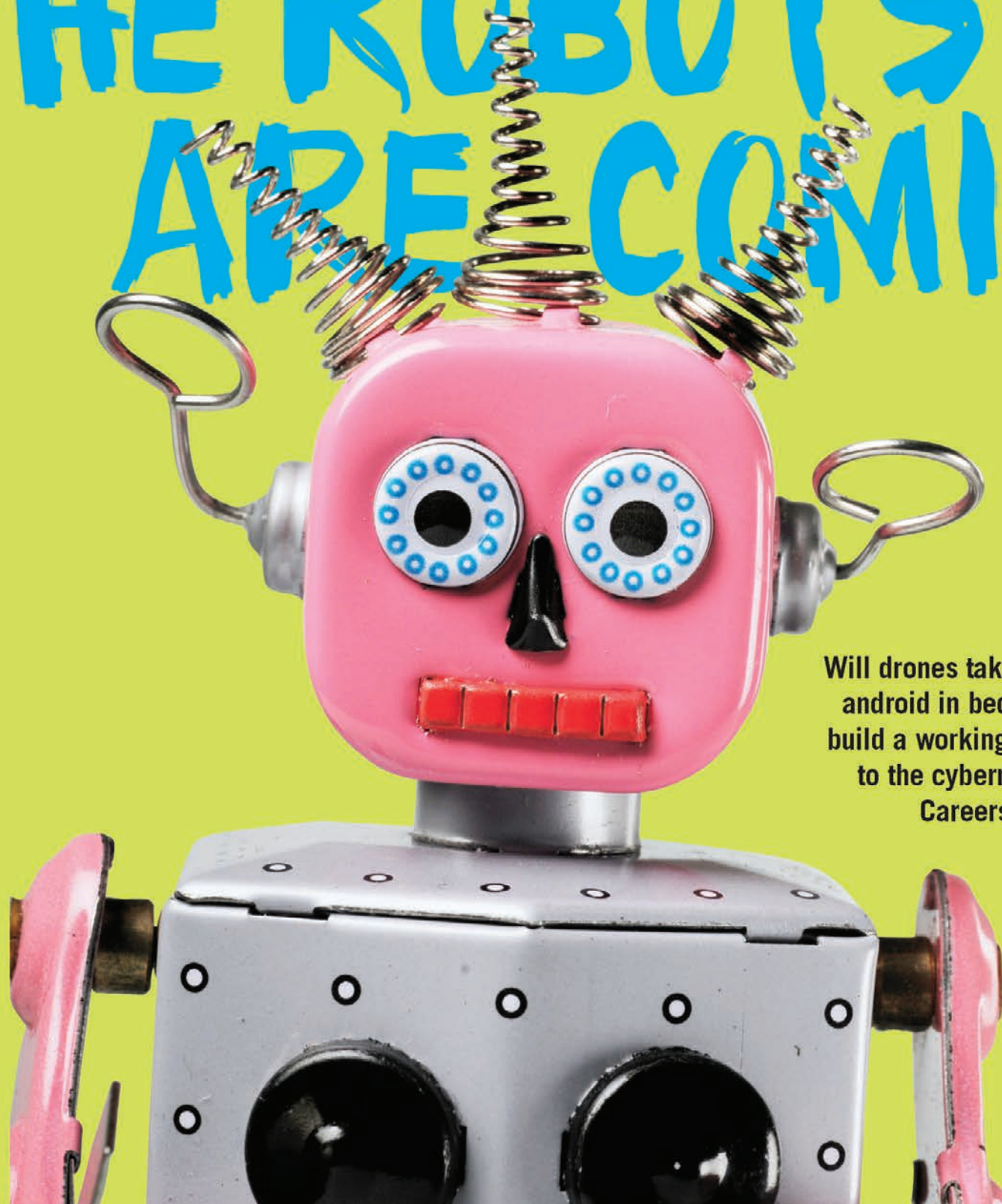
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THE ROBOTS ARE COMING



Will drones take your job? How is an android in bed? And where can you build a working triceratops? Cozy up to the cybernetic revolution in our Careers and Ed issue [PAGE 12](#)

BOOKSTORE ON BRINK

One last push to save Modern Times [P10](#)

SUPER 'TRAMP'

SF Silent Film Fest honors Charlie Chaplin [P30](#)

COMICS HEROES

Ink-slingers shine at the Image Expo [P27](#)



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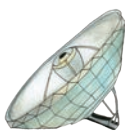


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NORD ON HOLD

Cafe du Nord, one of the city's most storied hubs for independent live music, closed its doors this week for at least six months of renovations under new owner Dylan MacNiven, the restaurateur behind Woodhouse Fish Co. and West of Pecos. Longtime patrons of the cozy venue, with its historic details (plush red velvet interior design, intact speakeasy escape route from the Prohibition days) decried the end of an era, but MacNiven has promised to take extra care with du Nord's history and role in the neighborhood over the course of upgrading the 106-year-old building. Fingers crossed.

GET SOME CULTURE

In a valiant attempt to stem the tide of shmancy new boutiques and restaurants in their midst, the community and merchants association **Calle 24** is ramping up efforts this month to get the section of 24th Street between Mission and Potrero designated as an official "Latino Cultural Corridor." Doing so would pave the way for the area to become a Special Use District, meaning local merchants could weigh in on future development, protect murals as historic cultural sites, and more. Fighting gentrification in the Mission feels a bit David-and-Goliath-esque at the moment, but getting involved is (probably) more useful than just whining about it. www.calle24sf.org.

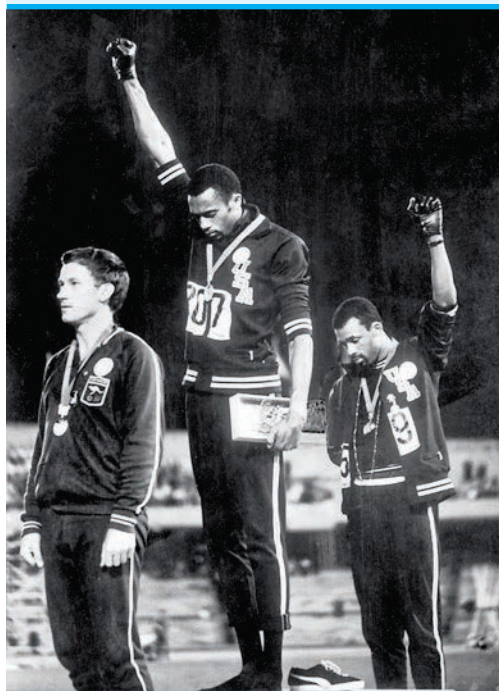
LOCAL RAGE

Upscale restaurant Local's Corner on 23rd Street and Bryant was a focal point of Mission rage, Mission Local reported. A protest group called **Brigada Sandra Cuadra** allegedly broke the cafe's window, protesting the alleged racial discrimination against anti-gentrification community leader Cuadra, who passed away from cancer last year. Local's Corner owner Yaron Milgrom met with her family to bridge the divide. "There were tough moments — candid, real, and even angry moments. We connected as individuals," she wrote in a letter to neighborhood newspaper El Tecolote.



FRESH UP

The **2014 FRESH Festival** — a "meeting and training ground" for "community-building and cross-pollination" among artists; this year's theme is "Change" — continues through Jan. 19 at a pair of venues (CounterPULSE Underground and Kunst-Stoff Arts). Performers can engage in intensive classes and labs in the realms of dance and related arts; those who'd prefer to stay offstage can engage in "FRESH Perspectives," a variety of forums, panel discussions, and multimedia mixers, or check out the performances contained in "Fresh P.O.V." This weekend: new and evolving works by Brontez Purnell in collaboration with Sophia Wang; Violeta Luna; Sara Kraft; and Anna Martine Whitehead. www.artsbuildingconsortium.org



JOHN DOMINIS, 1921-2013

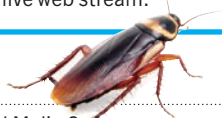
One of the most wide-ranging photographers of the 20th century, **John Dominis** captured iconic images for Life magazine for several decades and was based partly in San Francisco. Besides wildlife, celebrity, sports, and war photographs, he shot resonant pictures like the one above, of Tommie Smith and John Carlos, raising gloved fists in a Black Power salute at the 1968 Olympics.

FCC BOSS VISITS

Tom Wheeler is the new head of the Federal Communications Commission, and he'll visit Oakland on Thu/9. Voices for Internet Freedom, in partnership with the Center for Media Justice, Free Press, ColorOfChange and the National Hispanic Media Coalition are hosting the new communications chief for a town hall event, billed as an opportunity to for Oaklanders to "to share their stories — and to tell Chairman Wheeler about the impacts of an increasingly corporate media environment." It's filled up already, but you can visit internetvoices.org from 7-9pm to catch the live web stream.

COCKROACH CITY

San Francisco Supervisors Scott Wiener and Malia Cohen announced they would call for a hearing to review city processes for inspecting and enforcing code violations in San Francisco buildings, which is apparently a huge mess. Too bad the **Department of Public Health** ousted the city's progressive environmental health director, Dr. Rajiv Bhatia (See "Reformer Ousted" in this issue), who was trying to tackle this very issue and make health inspection data open to the public and easily searchable.



TAMALE LADY ANCHORED

The **Tamale Lady**, aka Virginia Ramos, finally has a restaurant to call her own (for real this time). She's been slingin' her steamy goodness to famished drunkards out of a trash bag in a cooler strapped to a wagon for years with no problem (other than some grumbles about a recent, tiny price hike). But the health department put the kibosh on her roving business. Now Supervisor David Campos has helped settle her in a new 16th and Mission storefront, which will satisfy health department requirements. Si Se Puede!

SF EXAMINER PHOTO BY ALEX LEBER



TECH BUSES PAY UP

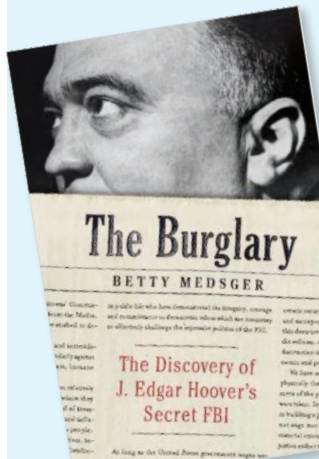
Sort of. Mayor Ed Lee announced the San Francisco Municipal Transportation Agency had settled on a **pilot program for private shuttles** to load and unload at Muni stops in the city: one dollar, per stop, per day. Google? Genentech? Yahoo? The combined might of those and other companies will pay just about \$1.5 million to use public Muni stops for their shuttles, as long as the program is voted in by the MTA on Jan. 21.

PELOSI CONDEMNS CCSF KILLERS

"It will be subjected to really tough scrutiny," Pelosi said of **City College's accreditors** Monday. The accreditors, known as the ACCJC, moved to shut down the school last July. Now three lawsuits have been filed against the group, and a state and federal inquiry are investigating them. Amid that, City College pushed to meet ACCJC guidelines. "I hope the accreditors will take heed about the whole list of improvements made," Pelosi said.

FBI BURGLARS UNMASKED

Apparently, stealing classified documents about top-secret government surveillance programs used to be way more time consuming. Betty Medsger has chronicled a group of radicals' 1971 theft of FBI documents on Cointelpro and other programs in her new book, **The Burglary: The Discovery of J. Edgar Hoover's Secret FBI**. Medsger, who convinced the burglars to come forward and tell their tale, was a reporter at the Washington Post who used those pilfered documents for to report on the spying programs after the files were sent to her anonymously. She also served as chair of the San Francisco State Journalism Department.



POLITICAL ALERTS

WEDNESDAY 8

MAYOR ART AGNOS ON WARRIORS DEVELOPMENT

Upper Noe Recreation Center, 299 Day, SF. 7:30pm, free. Former San Francisco Mayor Art Agnos will discuss the Warriors proposal for Piers 30/32 (near the Bay Bridge) and the possible impacts it that it, as well as the associated condo development, would have on the City. The event is being sponsored by Upper Noe Neighbors and San Francisco Village.

THURSDAY 9

IMMERSIVE VIDEO EXHIBIT: "LIVES IN TRANSIT"

Folsom Street Foundry, 1425 Folsom, SF. www.globallives.org/jan9event. 6-11pm, sliding scale. The Global Lives Project — a volunteer-based creative collaboration that curates an exponentially expanding collection of films documenting people from around the world, 24/7/365 — invites you to a celebration and a sneak preview of "Lives in Transit." The film series followed 10 transit workers for 24 hours, faithfully documenting their experiences. In addition to the sneak peek, there will be music, appetizers and drinks.

THE RENT IS TOO DAMN HIGH

Park Branch Library Community Room, 1833 Page, SF. www.hanc-sf.org. 7-9pm, free. The Haight-Ashbury Neighborhood Council (HANC) hosts "The Rent Is Too Damn High," a meeting on the affordable housing crisis. In light of the lack of affordable housing as well as San Francisco's alarming distinction as one of the most expensive places to live, HANC invites you to join with tenant advocacy leaders in discussing ways to respond.

FRIDAY 10

ROY ZIMMERMAN COMEDY CONCERT

Mount Tamalpais United Methodist Church, 410 Sycamore, Mill Valley. tinyurl.com/zimconcert. 7:30-9:30pm, \$15-\$18 (benefit for Health Care for All). "There's a whole new political landscape," Roy Zimmerman sang in 2012, "painted by Jackson Pollack." The local satirical songwriter is playing a benefit show to benefit Health Care For All Marin, an organization dedicated to building support for publicly financed, single-payer health care. Head up north for an evening and watch Zimmerman rip on all things local and national, political and social, Socialism and Popeye. Tickets are \$15 in advance, \$18 at the door.

SATURDAY 11

CASTRO TENANTS CONVENTION

LGBT Center, 1800 Market, SF. Noon-2pm, free. This gathering of tenants from the Castro area will brainstorm strategies for fighting the evictions in their neighborhood and defending those who are being evicted. Participants in the convention will also come up with suggestions for a ballot initiative next November, and these suggestions will be presented to a citywide tenants convention in February. Other neighborhoods, including the Mission, Chinatown, Haight/Richmond/Western Addition and Tenderloin-SOMA are also holding or have held conventions. Free and open to all tenants. Organizers of the convention include the Housing Rights Committee of San Francisco, AIDS Housing Alliance, Harvey Milk LGBT Democratic Club and District 8 Democrats.

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Wilbur Storey, statement of the aims
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www.sfbg.com/mission-guide

In association with the Mission Merchants:

INDIE FEST

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Prom Night: Redux

Attend the prom-themed Sweet 16 launch party for the 16th Annual SF IndieFest that also doubles as the kick off party for the *I Was a Teenage Teenager* teen-themed film series, screening January 10-14 at the Roxie Theater. DJ Shindog of New Wave City and DJ Junkyard of Litterbox will get your taffeta a-twirlin' while Out of the Booth photobooth immortalizes your tiaras and tuxedos forever. They'll be showing trailers from the festival films and selling discounted tickets and passes at the party. For more info about SF IndieFest 2014 visit sfindie.com. For more info about *I Was a Teenage Teenager*, visit roxie.com. To purchase advance tickets to Prom Night: Redux, visit tinyurl.com/lmrczf. Tickets are \$10 or \$5 if you're all dressed up.

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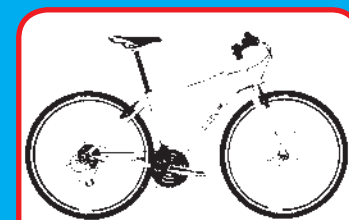
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Start mayor's race now

EDITORIAL We hope you enjoyed last week's cover package, "The Rise of Candidate X," a parable about politics and the media in San Francisco. While it was clearly a fantastical tale, it also had a serious underlying message that we would like to discuss more directly here. Bold actions are needed to save San Francisco. It will take a broad-based coalition to keep the city open to all, and that movement can and should morph into a progressive campaign for the Mayor's Office, starting now.

While 22 months seems like an eternity in electoral politics, and it is, any serious campaign to unseat Mayor Ed Lee — with all the institutional and financial support lined up behind him — will need to begin soon. Maybe that doesn't even need to involve the candidate yet, but the constellation of progressive constituencies needs to coordinate their efforts to create a comprehensive vision for the city, one radical enough to really challenge the status quo, and a roadmap for getting there.

It's exciting to see the resurgence of progressive politics in the city over the last six months, with effective organizing and actions by tenant, immigrant rights, affordable housing, anti-corporate, labor, economic justice, LGBT, environmental, transit, and other progressive groups.

Already, they've started to coordinate their actions and messaging, as we saw with the coalition that made housing rights a centerpiece of the annual Milk-Moscone Memorial March. Next, we'd like to see progressive transportation and affordable housing activists bridge their differences, stop fighting each other for funding within the current zero-sum game of city budgets, and fully support a broad progressive agenda that seeks new resources for those urgent needs and others.

Yet City Hall is out of touch with the growing populist outrage over trends and policies that favor wealthy corporations and individuals, at the expense of this city's diversity, health, and real economic vitality (which comes from promoting and protecting small businesses, not using local corporate welfare to subsidize Wall Street). The San Francisco

Chamber of Commerce recently gave this Board of Supervisors its highest-ever ranking on its annual "Paychecks and Pink Slips" ratings, which is surely a sign that City Hall is becoming more sympathetic to the interests of business elites than that of the average city resident.

This has to change, and it won't be enough to focus on citizens' initiatives or this year's supervisorial races, which provide few opportunities to really change the political dynamics under the dome. We need to support and strengthen the resurgent progressive movement in this city and set its sights on Room 200, with enough time to develop and promote an inclusive agenda.

San Francisco has a strong-mayor form of government, a power that has been effectively and repeatedly wielded on behalf of already-powerful constituents by Mayor Ed Lee and his pro-downtown predecessors. Lee has used it to veto Board of Supervisors' actions protecting tenants, workers, and immigrants; and the commissions he controls have rubber-stamped development projects without adequate public benefits and blocked the CleanPowerSF program, despite its approval by a veto-proof board majority.

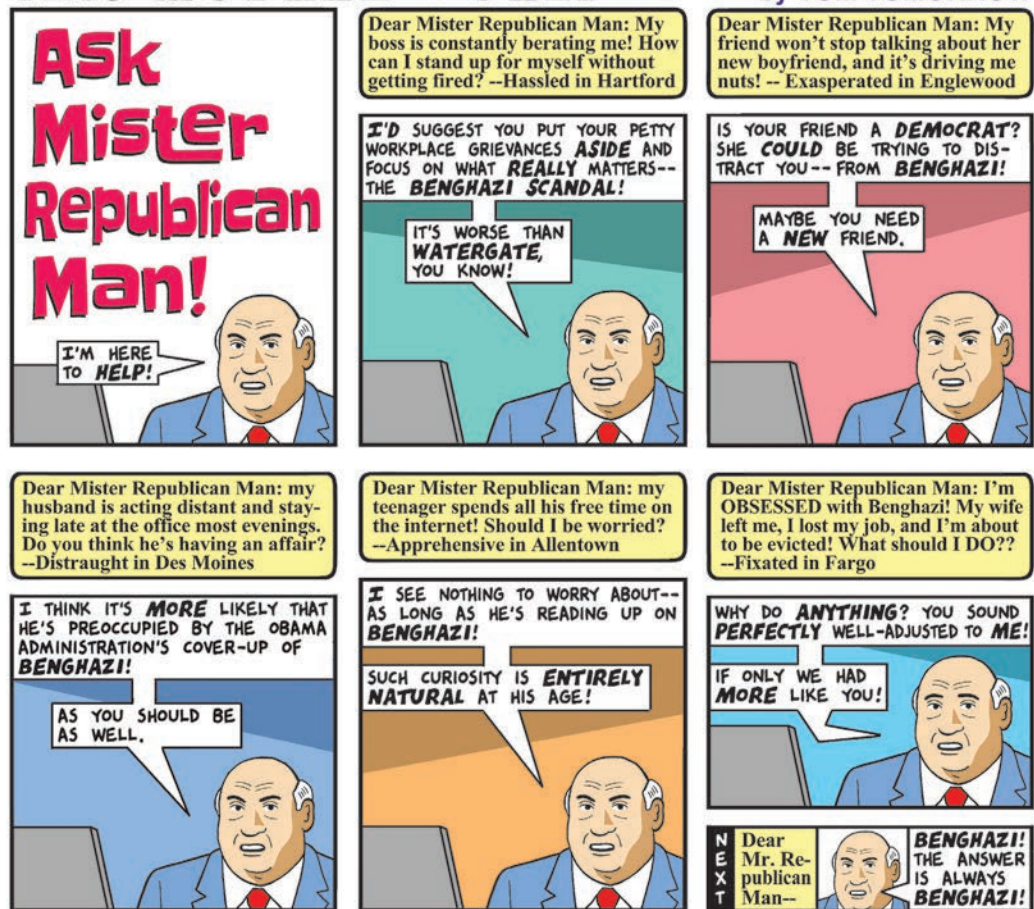
Maybe Mayor Lee will rediscover his roots as a tenant lawyer, or he will heed the prevailing political winds now blowing through the city. Or maybe he'll never cross the powerful economic interests who put him in office. But we do know that the only way to get the Mayor's Office to pursue real progressive reforms is for a strong progressive movement to seek that office.

New York City, which faces socioeconomic challenges similar to San Francisco's, has exciting potential right now because of the election of Mayor Bill de Blasio, who waged a long and difficult campaign based on progressive ideals and issues. By contrast, San Francisco seems stuck in the anachronistic view that catering to capitalists will somehow serve the masses.

The Mayor's Office has been a potent force for blocking progressive reforms over the last 20 years. Now is the time to place that office in service of the people. **SFBG**

THIS MODERN WORLD

by TOM TOMORROW



Preserve existing rental housing

BY TOM RADULOVICH

OPINION San Francisco's housing affordability crisis has become the main threat to the livability of the city for hundreds of thousands of residents. One glimmer of hope came last month, as the Board of Supervisors reformed decades-old laws that permit, and often encourage, the loss of affordable rental units.

When San Francisco adopted its zoning laws in the 1960s, it assigned a zoning district to every parcel in the city. Each zoning district set a maximum number of dwelling units allowed per parcel. These density limits effectively forbade adding units to existing buildings across most of the city, and deemed approximately 51,000 dwelling units "nonconforming."

Nonconforming units are allowed to remain for the lifetime of the building, but could not be enlarged or improved. The controls on merging dwelling units actually encouraged the loss of units if the units were nonconforming or denser than the neighboring buildings. The planners' intent was that nonconforming units would be eliminated over time, as

buildings are remodeled or rebuilt.

The 2009 General Plan Housing Element moved in a different direction, calling for preservation of dwelling units, especially affordable and rent-controlled housing, and favoring in-kind replacement of affordable units lost to conversion, demolition, and merger. Two ordinances, sponsored by Sup. John Avalos and based on proposals from Livable City, have now brought the Planning Code in line with the Housing Element policies.

One ordinance amended the controls on residential demolition, conversion, and merger to reflect the Housing Element goals. It strengthens requirements that lost units be replaced with similarly affordable units, and restricts mergers in buildings with a recent history of Ellis Act or owner-move-in evictions. It also clarifies the legal status of dwelling units where the permit records are ambiguous, making them legal unless there is conclusive evidence that the units are illegal. This will improve housing security for thousands of San Franciscans who dwell in older, rent-controlled buildings that are denser than the

Planning Code currently allows.

A second ordinance permits the improvement and expansion of nonconforming units that exceed current density limits, so long as they remain within the existing building envelope. This allows owners to enlarge units by converting space in existing buildings to dwelling space. To protect tenants from speculative evictions, improvement and expansion are not permitted in buildings with a recent history of Ellis and owner move-in evictions.

In addition, Sup. David Chiu introduced legislation in November to permit legalization of thousands of existing rent-controlled units that were built without planning permission. This ordinance will protect these rent-controlled units from conversion and merger, and allow them to be brought up to building and housing code.

Bolder measures will be needed to make San Francisco an affordable city for all, but preserving more of our affordable housing moves us in the right direction. **SFBG**

Tom Radulovich is the executive director of Livable City.

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@ INJUNCTION BLOCKS CITY COLLEGE CLOSURE

City College of San Francisco is safe from closure, for now. A ruling from San Francisco Superior Court Judge Curtis Karnow issued Jan. 2 would bar City College's accreditors from terminating the college's accreditation until after legal proceedings against the accreditation commission are done.

The loss of accreditation would make City College's future degrees basically worthless, resulting in its closure or merger with another district.

"I'm grateful to the court for acknowledging what so far accreditors have refused to, that educational access for tens of thousands of City College students matters," City Attorney Dennis Herrera said at a press conference announcing the judge's decision.

Now Herrera and his team have time to save the school, and City College will keep its doors open for the duration of the suit — win or lose.

The ruling was the result

of an injunction filed by City Attorney Dennis Herrera on Nov. 25 as part of his office's suit against the Accrediting Commission for Community and Junior Colleges in August for allegedly using the process to carry out an ideological agenda against CCSF. The ACCJC openly

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lobbied in public hearings and via public letters for education reform across the state, reforms that City College's administration believed would harm San Francisco's most vulnerable students: the poor, certificate seekers, and lifelong learners.

Only part of the injunction was granted by Karnow, however. The ACCJC is barred from shutting down City College, but it can still revoke the accreditation from any of the other 112 community colleges it oversees across the state.

The ruling also doesn't stop it from making preparations to close the college, Herrera said.

"It does not stop them from continuing their review and analysis and evaluation, it stops them from issuing a final ruling with respect to taking accreditation of City College," he said.

Not everyone agrees with Herrera's efforts.

"Court intervention is not necessary to keep City College open," State Community College Chancellor Brice Harris wrote to Herrera in a Jan. 2 letter.

Harris argues that the lawsuit detracts from the efforts to save the school made by the special trustee Robert Agrella, who was assigned by Harris to replace City College's Board of Trustees just after the accreditation crisis broke out. **(Joe Fitzgerald Rodriguez)**

% BART APPROVES CONTRACT, UNION THREATENS ELECTORAL CHALLENGES

The BART Board of Directors approved a modified contract with its two biggest labor unions on Jan. 2, an action that received faint praise and was followed up with implied threats from both sides, continuing one of the ugliest and most impactful Bay Area labor disputes in recent memory.

The four-year contract resolves a dispute over a paid family leave provision that BART officials say was mistakenly included in the contract that the unions negotiated and approved in November following two strikes and two workers being killed by a train that was being used to train possible replacement drivers on Oct. 19.

Recent negotiations yielded a contract with seven new provisions favorable to workers, including a \$500 per employee bonus if ridership rises in the next six months and more pension and flex time options, in exchange for eliminating six weeks

of paid leave for family emergencies.

The new contract was approved on a 8-1 vote, with new Director Zakhary Mallett the lone dissenter, continuing his staunchly anti-union stance. Newly elected President Joel Keller was quoted in a district statement put out afterward pledging to change the "process" to prevent future strikes.

"The Bay Area has been put through far too much and we owe it to our riders and the public to make the needed reforms to our contract negotiations process so mistakes are avoided in the future," Keller said.

But from labor's perspective, the problem wasn't the "process," but the actions taken by the Board of Directors; General Manager Grace Crunican; and Thomas Hock, the union-busting labor negotiator they hired for \$400,000 — and the decision by BART to practice bargaining table brinkmanship backed up by a fatally flawed proposal to run

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limited replacement service to try to break the second strike.

A statement by SEIU Local 1021 Executive Director Pete Castelli, put out after the vote, began, "Today's Board vote incrementally restores the faith that the riders and workers have lost in the Board of Directors, but it's not enough to fix the damage they've caused to our communities."

It goes on to blame the district for the strikes and closes with a vague threat to target the four directors who are up for election this year: Keller, James Fang, Thomas Blalock, and Robert Raburn (whose reelection launch party last month was disrupted by union members).

"Today BART is less safe and less reliable because of the Directors' reckless leadership," Castelli said. "Something has to change in order for all of us to regain our confidence in BART, and it starts with having BART Directors who are committed to strengthening the transportation system we all rely on and who prioritize its workers' and riders' safety. We look forward to the opportunity to work with our communities and to elect Directors who are committed to improving service and safety to all who depend on BART."



Asked whether the union was indeed threatening to get involved in those four elections this year, spokesperson Cecille Isidro told the Guardian, "You're absolutely right, that's exactly what we're trying to project."

Local 1021 Political Director Chris Daly took the threat a step further, singling out Mallett as by far the most caustic and anti-union director, saying the union is currently considering launching a recall campaign against Mallett, although that could be complicated by the fact that he represents pieces of three counties: San Francisco, Alameda, and Contra Costa.

"He is so out-of-touch with the region. When he was elected, people didn't know what they were getting," Daly said, noting that voters elected Mallett over longtime incumbent Lynette Sweet

in 2012 mostly out of opposition to her and not support for him. Longtime Director Tom Radulovich, the Bay Guardian, and others who endorsed Mallett have been critical of Mallett's erratic actions since then, which included trying to raise fares within San Francisco without required social equity studies, before becoming the most dogmatic critic of BART's employee unions.

Daly was also particularly critical of Keller, whom he accused of using the Jan. 2 vote "to roll out his reelection campaign" with an anti-worker tenor. Mallett didn't respond to Guardian requests for comment, but Keller told us he takes the union's threat seriously.

"They'll probably be successful," Keller said of the impact that a serious union-backed challenge would have on his race. "If I lose my seat over this, I lose my seat."

And by "this," Keller means the likelihood that he'll push for prohibiting BART employees from going on strike, which he said is already the case with the country's four largest systems — Boston, Chicago, New York City, and Washington DC — which have deemed transit an essential service.

"Large transit agencies do not allow their employees to strike," Keller said, noting that the San Francisco City Charter also bans transit strikes, something he pointed out Daly didn't alter during his tenure on the Board of Supervisors.

And Keller said he's willing to risk his seat to make that change: "I feel my responsibility is to use my remaining time to break this dysfunctional labor process."

Daly cited a litany of grievances that could be corrected by new blood on the board. "The experience of the last 8-10 months elevates the importance of these BART Board races," Daly told us. "They spent about \$1 million to basically malign their workers and improve their negotiating position on the contract."

SEIU Local 1021 members are slated to vote on the latest BART contract on Jan. 13. (Steven T. Jones)

! FIRE DISPLACES CHRISTINA OLAGUE

A fire broke out on Christmas night at the home of Christina Olague, a former San Francisco supervisor, and fatally injured her housemate and longtime friend,



Randy David Sapp.

Now, Olague's friends and supporters are holding an online fund-raiser (www.

wepay.com/donations/christina-olague) to help her get back on her feet in the wake of the tragic event. A benefit has also been planned for Jan. 12 at El Rio, 3158 Mission St. from 3-8 pm.

Olague was unharmed and has been staying with friends since the fire. She'd lived with Sapp and his partner, Patrick Ferry, who were co-owners of a Cole Valley shop, The Sword and Rose. Ferry was seriously injured in the fire, but is expected to recover fully. (Rebecca Bowe)

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BY JANINA GLASGOV
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NEWS After more than 40 years in San Francisco, the progressive independent bookstore Modern Times may have to close its doors in the near future, but not before issuing one final appeal for help from the community.

In the 1990s, Modern Times managed to survive chain retailers' predatory business strategies and cheap prices. More recently, it was able to withstand changes in the industry due to the increasing popularity of e-books and online retailers. More than half of the independent bookstores in the country shut down between 1990 and 2011.

This time, the threat is local: the gentrification and eviction crises that are on so many San Franciscans' minds these days.

"Our rents on Valencia Street, where we were for 20-some years, kept going up," explains Ruth Mahaney, the senior member of the collective that runs Modern Times. "When our most recent lease was up in 2011, the landlord wanted to raise it by over \$1,000 a month, probably \$2,000."

The bookstore had already been functioning at a loss for years because of its continually rising rent and other factors. There was no way it could afford such a massive rent increase, so Mahaney and her associates moved deeper into the Mission to their current location on 24th and Alabama streets.

"It's been lovely," Mahaney says of the new location. "People in the neighborhood have been really welcoming. We have much better rent and a great landlord. We're getting new customers and younger people. So we're really happy there."

Unfortunately, the bookstore has continued to function at a loss, albeit a much smaller one.

"Since we've moved, I think a lot of people haven't found us again, so we're not as much a center of activity as we used to be," Mahaney

A Modern tragedy

Important progressive bookstore and gathering place facing closure

speculates. "I think a lot of our old customers thought we closed."

PROGRESSIVE HUB

Modern Times first moved to the Mission District in 1980, nine years after the bookstore opened as an all-volunteer collective project responding to "the hopes and passions" of the '60s. In the '70s, it was a resource for political activists striving to make progressive changes for social justice in the US. But by the '80s, the nation's political and economic climate had changed. If it wanted to survive, Modern Times would have to change as well.

The bookstore broadened its focus to meet the literary needs and interests of progressive people and the Latino community. It developed the city's first broad selection of Spanish-language literature and nonfiction. It was among the first bookstores in San Francisco to feature feminist and queer sections. From poetry readings to its Fall Zine Expo showcasing local artists, the variety of events it has hosted over the years made Modern Times a gathering place.

Mahaney and her associates have many ideas for how to make Modern Times a vibrant community space again, from new books to expanded lighting and more comfortable reading chairs.

"We want to make it more of a place for people to hang out and have meetings and events," she explains. "We want to have all sorts of new events, not just readings. We've been remodeling and we have a wonderful

space in the back now that works really well for small things. We just need people to find us again."

Before this new vision of Modern Times can be realized, it will have to find some way to get rid of the debt it incurred trying to pay the rents on Valencia Street.

"We're hoping to raise \$60,000 by the end of January," Mahaney states. "We need more than that ultimately, but \$60,000 will take care of a lot of the back debt and get us going so that we're on more stable footing. If we can raise that, I think we have a chance. We can make it on the kind of business we have at this point and earn the rest of what we need more gradually, but we need this push first."

Modern Times has reached out to the community for the help it needs with an Indiegogo campaign. Donations can be made via the Indiegogo website at www.indiegogo.com/projects/save-modern-times-books, or to the bookstore itself, either on its website or in person.

Friends are spreading the word through e-mail and Facebook. During meetings held in the store, these people have spoken up about how important its presence is in the city, and how much they want to see it survive. If the money cannot be raised in time, there is a good chance that Modern Times will shut down.

"We really, really don't want to do that," Mahaney is quick to

declare, "but we cannot continue to operate at a loss at this point."

CHANGING CITY

When the bookstore first moved to Valencia in 1991, the street was very different. Then, gentrification hit quick and hard. Witnessing the same transformation on 24th Street, the purveyors of Modern Times have joined the anti-gentrification and anti-eviction cause. It might be too late though; the twin plagues might have already fatally infected the bookstore.

"I've known Modern Times as a really important part of the fabric of the city since they opened," says Paul Yamazaki, a coordinating buyer for City Lights, the legendary local independent bookstore harking back from the days of the Beat Generation. "They were not only great booksellers, they were also great citizens of San Francisco."

City Lights is doing remarkably well, considering the recent economic crisis and the specific hardships that have afflicted the print industry. The last three years have been its best three years, but Yamazaki sees what's happening to the city.

"We're losing our economic diversity, which has been such a key part of how San Francisco has developed," Yamazaki states. "When we lose artists and arts organizations, we lose another thread of that tapestry that's made San Francisco such a rich and vital place, that diversity of voices. And if we let this continue happening, we'll walk down 24th Street

10 years from now, and we'll see not a lot of independent businesses, but a lot of places that look like anywhere else in the United States."

Whenever Yamazaki finds himself on Telegraph Avenue in Berkeley, where the independent bookstore Cody's Books stood from 1956 to 2008, he feels a hole in his heart. He knows the hole made by Modern Times will be even bigger because of the bookstore's unique political role here.

"It represents a real important part of the politics of the Bay Area, and has been able to keep us informed about a variety of issues throughout its years," he explains.

This is the bookstore whose phone rang off the hook when the Gulf War began, with calls from people from all over the city who wanted to educate themselves about the Middle East and the economics of oil. In the immediate wake of 9/11, it was here that one could attend a series of lectures investigating media and military responses to the event.

Back in the heyday of protests and demonstrations, Modern Times was where you called to ask where the rally would be starting that day. And if you were arrested by the evening, your one phone call would often go to Modern Times as well, and it would find you a lawyer. There aren't as many demonstrations as there used to be, but the bookstore remains a crucial source of progressive political information because it has never abandoned its core objective — the mission of keeping dissident ideas in circulation.

"If we close, it would be a symbol that San Francisco is really changing," Mahaney concludes. "There's a lot of people with a lot more money coming to the city, but not always with the politics that the city has had in the past, the politics that we represent. That's why I think we're a symbol that is important to try to sustain. If San Francisco cannot sustain a progressive bookstore, who can?" **SFBG**



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BY REBECCA BOWE
rebecca@sfbg.com

NEWS A San Francisco public health official, who's earned national recognition in his field for launching progressive environmental health initiatives, announced his resignation in late December under bizarre circumstances.

Dr. Rajiv Bhatia, who served as director of environmental health, left his employer of 17 years after being subjected to a months-long internal investigation he described as baseless.

Once the Department of Public Health concluded its inquiry, Bhatia faced no charges of misconduct. He resigned after securing a settlement agreement, under which the city paid him \$155,000.

In an open letter circulated to colleagues and reporters, Bhatia announced he was leaving and commented on an internal cultural shift he said had impeded his work, which examined the health consequences of air pollution, poor housing conditions, low-wage employment, and disparities in life expectancy by neighborhood, among other things.

"Unfortunately, changes in the Department's organization and culture no longer support my pursuit of vigorous and community-oriented public health regulation and advocacy," Bhatia wrote.

"I understand that the new leadership may not share my broad vision of environmental public health," he went on, referencing a 2010 leadership transition in which Director Barbara Garcia took the reins from former department chief Mitch Katz. "Yet, it is deeply disconcerting that they chose to subject me to an aggressive and public investigation into groundless allegations."

Colleen Chawla, deputy director of the health department, said she was prevented from commenting on Bhatia's resignation or statement, because the issue constituted

Reformer ousted

Environmental health director led progressive programs, resigned after mysterious investigation

a personnel matter.

Bhatia spearheaded a series of innovative programs that went beyond the scope of conventional public health practices.

"Rajiv was doing pioneering work," said Larry Adelman, co-director of documentary filmmaking company California Newsreel and producer of *Unnatural Causes*, a four-part PBS series on health inequity.

"He was concerned with closing the growing gap between health outcomes," Adelman said, noting that the poor have a lower life expectancy on average than those with higher incomes. "I know other public health departments were looking to his work and trying to learn from him."

Bob Prentice, who served as DPH deputy director until 1999, sounded a similar note, saying Bhatia's environmental health work was based on the idea that "fundamental inequalities in life produce inequities in health."

Bhatia's departure is only the latest in a series of resignations submitted over the last year or so, causing some to question whether Garcia's philosophy or management style triggered the departure of more than a half-dozen high-ranking health department staff members.

"Is this about a management culture that wants to suppress the kinds of things Rajiv has represented?" Prentice wondered.

The environmental health director first learned he was under investigation in June, when he returned after a vacation only to learn he'd been locked out of his office.

"They finished doing their investigation in August," Bhatia explained in a recent phone interview. "I was

removed from all roles. They refused to allow me to go back to my work."

Instead, he says he was directed to work on "trivial special assignments" that had little to do with the goals of the Program on Health Equity and Sustainability, which he'd created.

Bhatia says he still has not been told exactly what city officials hoped to find when they initially placed him under investigation, or what

receives any money from the city."

Some high-ranking health department officials do work with nonprofit organizations that deal closely with the city. As the Bay Guardian previously reported ("Friends in the Shadows," Oct. 8, 2013), Chawla is a board member of the San Francisco Public Health Foundation, which raises funds for DPH and functions as a city contractor. Sue Currin and Roland Picken, CEO and COO of San Francisco General Hospital, respectively, serve on the board of the San Francisco General Hospital Foundation. The vast majority of private donations to the city's safety-net hospital are collected through that nonprofit entity.

Bhatia sits on the board of Human Impact Partners, an Oakland-based nonprofit with 11 staff members dedicated to tackling health equity issues. "I was pretty careful to draw the line," he said of that role.

"I think the real question is, for me, what facts did the city use to justify their actions? It seems arbitrary," Bhatia said. "As far as I know, all of the work I was doing was part of the mayor's agenda. This came out of nowhere, and it apparently has no basis."

Last October, a group of his professional colleagues wrote to the health department to voice concern that his removal would cause key environmental health programs to fall by the wayside.

Among the initiatives he was moving forward was a Community Air Pollution Risk Reduction plan, which sought to establish new policies for alleviating respiratory problems associated with air pollution hotspots. Since concentrated air pollution occurs within some of the

city's priority residential development areas, that new set of proposed regulations would apply to new and existing real-estate development projects.

"The City began drafting the [risk reduction plan] in 2010 and was to have adopted a plan by 2012," supporters wrote in an Oct. 1 letter. "We are puzzled by a recent City presentation on the timeline for the CRRP, which suggested that a plan was not yet drafted."

Chawla said the plan continues to move forward. She also acknowledged that, in general, Bhatia "has really brought a lot of great ideas and work to the health department, and that is something I value and anticipate will continue."

The air pollution risk reduction plan wasn't the only place where Bhatia's work overlapped with development and housing issues. Adelman described how Bhatia had conducted a health impact assessment, a formal study to determine the health outcome of a policy decision, on the potential health benefits of requiring developers to build onsite affordable housing units as part of new construction projects.

He was also engaged in an effort to improve the environmental health division's code enforcement against housing hazards, such as mold and pests, and pushed for an open data initiative to make housing inspection records publicly available.

"We don't really want to believe this is happening," Paloma Pavel, president of Earth House Center and co-founder of Breakthrough Communities, said of the investigation against Bhatia and his subsequent departure. Patel and co-founder Carl Anthony, both former directors of the Ford Foundation, authored a book and created a nonprofit dedicated to advancing environmental justice and regional health equity.

"It's a terrific loss for our region's environmental health," she said of Bhatia's departure. **SFBG**

"WHAT FACTS DID THE CITY USE TO JUSTIFY THEIR ACTIONS?"

RAJIV BHATIA

the allegation was. But based on the questions they asked him, "it appears what they were investigating was a program ... initiated by a mayor's executive directive," he said, referencing a food policy directive initiated under former Mayor Gavin Newsom.

Sources familiar with the situation told the Guardian the investigation started with a whistleblower complaint filed against Bhatia, which led department officials to determine whether there was a conflict of interest associated with his role as a nonprofit board director.

But Bhatia reacted strongly to this allegation, which was also alluded to in a San Francisco Chronicle article. "It's just not true," he said. "I'm not on the board of any nonprofit that

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Rise of the machines

From flipping burgers to making sexy, robots are catching up

BY JOE FITZGERALD RODRIGUEZ
 joe@sfbg.com

CAREERS AND ED As digital gizmos invade our pockets and our lives, the fear of machines replacing human work is as pervasive as ever. But of course that fear isn't unique to the computer age.

As far back as the 1800s folk legend John Henry competed against a great railroad-building machine, hammering holes for railroad tracks in dirt and rock with the power of his arms.

In that tall tale of flesh versus steel, man won against automaton, and time marched on. The industrial revolution's tech advances put farmers out of jobs, industrial robots put American factory workers out of jobs, calculators put abacuses out of jobs. So what's new this time around?

Apparently, it's a matter of speed. MIT professors Andrew McAfee and Erik Brynjolfsson, authors of *Race Against The Machine* (Digital Frontier Press) say our modern robots are becoming so advanced, so quickly, that we can't retrain our workers fast enough to keep up.

"Now the pace is accelerating, it's faster than ever before in history, as a consequence we're not creating jobs at the pace we need to," Brynjolfsson told *60 Minutes* anchor Steve Kroft in a segment on robots in November.

The nation's unemployment rate was 7 percent last November, the most recent number available from the Bureau of Labor Statistics. That's not counting the millions of underemployed people in the United States, working low or minimum wage jobs that don't pay the bills.

Those workers are slowly being replaced by machines, from bank tellers (ATMs) to the Golden Gate Bridge toll takers ("pay-by-plate" systems). San Francisco weathered the job loss well, at least on paper. As Mayor Ed Lee is quick to tout, the city's unemployment rate was at a low of 5.3 percent in September last year.

Maybe that's because we're in the eye of the storm. The Bay Area tech boom is a robotics boom too, and even small startups could innovate, upending entire industries.

San Francisco-based Momentum Machines calls its upcoming burger



maker the "next generation" of fast food. They don't mean Captain Picard serving up beef patties; they do mean burger disruption.

Momentum Machines' burger machine can do everything a human can do, faster. It makes

360 hamburgers per hour, medium rare, or well done (if you please). It slices tomatoes, doles out pickles, and throws everything on a bun. The company promises this will "democratize" fast food — because everything in tech must be itemized, democratized, and then evangelized.

The company said this will, in the words of its website, "free up" all the hamburger line cooks in the restaurant.

Perhaps more telling is this section of its website, tucked well down at the bottom of its page.

"We want to help the people who may transition to a new job as a result of our technology the best way we know how — education. Our goal is to offer discounted technical training to any former line cook of a restaurant that uses our device," they wrote.

Momentum Machines declined to be interviewed, citing a busy upcoming project. (Double-cheeseburgers?)

We also reached out to Super Duper Burger, and a spokesperson straight-out laughed at the idea of a robot burger cook. But that doesn't mean economic forces won't push the machines to eventually take over.

If thousands of fast food workers were replaced by machines, what would their next jobs be?

If the MIT professors are right, the robot revolution will not be stopped. Like the Terminators, they keep coming, and John Connor won't save us. But maybe we can find peace and coexist.

That's what they do at Kink.com.

Deep inside the Mission District brick fortress known as the Armory, over 35 robotic porn stars sit on shelves, waiting. They're the talent of the website *Fucking Machines*, started by the Bay Area's fine purveyors of pornographical pleasure, Kink.com.

John Henry has nothing on a fucking machine named Fuckzilla, a "Johnny 5" (from the movie *Short Circuit*) look-alike whose arms operate as high-power vibrators. While two women mount his appendages and scream for their lives, a webcam mounted in his face gives viewers an up-close view of the action.

The actresses who use them were not available for interview. But the filmmakers say they go gaga over it.

"The directors ask the girls 'why do you like machines more?' They always say it's because (the machines)

don't get tired," Sam, a videographer at Kink.com told us.

The machines are powerful too.

The Intruder MK II has a fucking

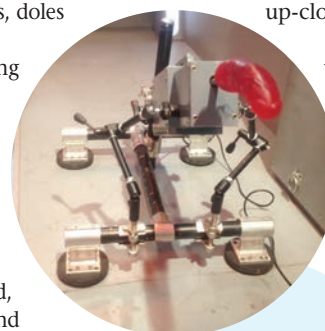
speed up to 500 RPM and exerts a torque (twist strength) of three-foot pounds. "One of our highest counts was a woman who went through 58 orgasms in a four hour period," Kink.com videographer Aaron Farmer said.

I asked the pornographers if they lost any porn star employees since gaining the high-stamina bots. Turns out it was a noob question: most are freelancers and contractors in the industry, unless they run their own website.

So the machines aren't displacing any jobs there. But they did create some.

"I was hired for *Fucking Machines*," Aaron Farmer, the five-year videographer and sometimes director at Kink.com told us. They even have a machine shop in the armory, which while used for other purposes, also helps maintain the nearly 40 *Fucking Machines* onsite, and even builds new ones.

Somewhere along the way, Kink.com outsmarted us all, riding the wave of tech disruption that one day may affect us all. Let's hope we're ready. **SFBG**



BURGER MACHINE, TOP, AND DOC THUMPER

DOC PHOTO BY JOE FITZGERALD

Google's androids

Tech giant gobbles up
local robotics companies



BY REBECCA BOWE
rebecca@sfbg.com

CAREERS AND ED Robotics, a field that largely exists in the realm of research and development, is poised to grow leaps and bounds right here in the Bay Area now that Google has decided to dump mountains of cash into it.

So far, the search giant with the “don’t be evil” slogan has acquired eight robotics firms, and is pursuing a robotics initiative that nobody seems willing to describe in detail when speaking on record to the press.

Its December acquisition of Boston Dynamics, a leading robotics firm famous for developing robots like Cheetah — which can move at 29 miles per hour on a treadmill — has generated rampant speculation about the Silicon Valley giant’s ultimate intentions.

Since Boston Robotics receives funding from military sources, including the Defense Advanced Research Projects Agency (DARPA), the high-profile purchase has raised a few eyebrows to be sure — like, they keep all of our email data forever *and* they just went out and bought some military-funded robots?

“None of these companies have products — they have prototypes,” points out Berkeley robotics professor Dr. Homayoon Kazerooni, who founded Ekso Bionics, a company that aids paraplegics in overcoming mobility limitations with robotic aids.

“Not all scientists or engineers are fully considering commercial applications yet. I don’t know why Google’s buying that stuff, except to push those applications.” From there, the question becomes “what can you do with that, to create jobs that are helpful to people?”

Kazerooni says the research being generated by robot scientists and engineers could yield many possibilities, whether in the form of new robots or something else. While he specializes in robotic machines for paraplegics, he says robots can sometimes be helpful replacements for humans in dangerous situations, like when a repair is needed at a nuclear power plant.

Several of the other firms purchased by Google are based in San Francisco. A recent, um, Google search revealed that while the companies’ website URLs remained intact, their pages had mostly been scrubbed of any information, save a single line of text announcing the acquisitions and that they were joining “the robotics revolution.”

So much for transparency from a company that knows all your secrets.

But thanks to a handy tool created by the San Francisco-based Internet Archive, called the Wayback Machine, we at the Bay Guardian were able to unearth a few nuggets to shed some light on what the hell Google just bought.

Meka Robotics, founded in 2007 by roboticists from the Massachusetts Institute of Technology, is one of the Google robotics acquisitions that lists a San Francisco address. A Wayback search revealed that it has developed something called “the Meka S2 Humanoid Head,” which is a “robotic active vision head” featuring high resolution cameras in each eye. “Designed for a wide range of expressive postures, it is the ideal platform for researchers interested in human-robot interaction and social robotics,” according to a description that no longer exists on Meka’s current website.

Another local firm Google gobbled up is Industrial Perception, a Palo Alto company that the Wayback search revealed is “a leader in 3D vision-guided robot technology” that “enables industrial robots to assume challenging logistical tasks,” mainly related to shipping.

Julia Gottlieb is the executive producer at Bot & Dolly, a San Francisco outfit that operates dinosaur-sized robotic arms equipped with high-end cameras that capture footage while the machines glide through space. “You may have heard the news that we were recently acquired by Google,” she wrote in response to a Bay Guardian inquiry. “Unfortunately, this means I am not able to speak to or make any decisions about press or PR related matters.” **SFBG**

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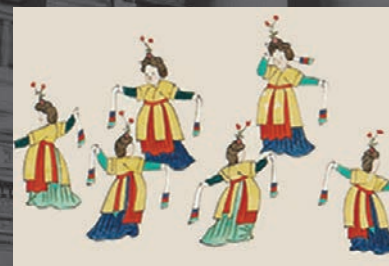
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Sat, Jan 11, Noon, **FREE** with museum admission (kids 12 and under get in free)

Celebrate Japanese New Year with the dynamic tradition of transforming glutinous rice into *mochi*, a soft and chewy sweet treat. There'll be music, dance and costumes. Audience members will be encouraged to try their hand at this tasty process. Stick around for family-friendly activities.



PROXIMITIES 3:
Import/Export

Through Feb 23

In *Proximities*, our trilogy of contemporary art exhibitions, Bay Area artists grapple with ideas emerging from Asia's cultural and geographic vastness. This final installment explores trade and commerce as influences on Asia's global presence.

Asian Art Museum
Chong-Moon Lee Center
for Asian Art & Culture

200 Larkin Street
San Francisco, CA 94102
415.581.3500

In Grand Style was organized by the Asian Art Museum in collaboration with the National Museum of Korea and the National Palace Museum of Korea based on the exhibition *Scenes of Banquets and Ceremonies of the Joseon Period* held by the National Museum of Korea in 2009. Presentation at the Asian Art Museum is made possible with the generous support of Koret Foundation, Samsung, The Korea Foundation, The Bernard Osher Foundation, E. Rhodes and Leona B. Carpenter Foundation, Silicon Valley Bank, Jamie and Steve Chen, John and Barbara Osterweis, and Suno Kay Osterweis. Image: *Royal Protocol for King Jeongjo's Visit to His Father's Tomb in Hwaseong* (detail), 1800–1900. Korea, Joseon dynasty (1392–1910). Album; ink and colors on paper. Courtesy of National Museum of Korea.

Proximities was organized by the Asian Art Museum. Presentation at the Asian Art Museum is made possible with the generous support of Graue Family Foundation, Columbia Foundation and an anonymous donor. Image: *Untitled*, 2012, by Byron Peters (Canadian, b. 1985). Single image projection, dimensions variable. Courtesy of the artist.



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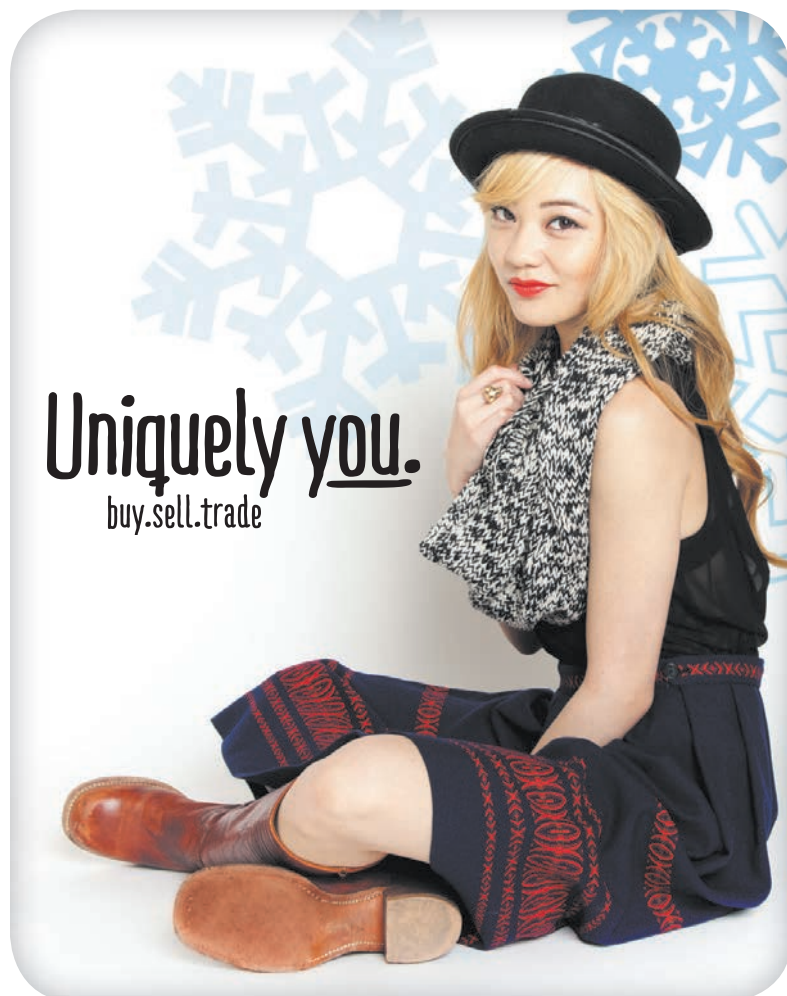
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CAREERS + ED

JUTIKI GUNTER, AMID CREATIONS
GUARDIAN PHOTO BY REED NELSON



Robotics for Fun helps you make cute things come alive

BY REED NELSON
culture@sfbg.com

CAREERS AND ED For most of the working world, cardboard represents little more than a recyclable material, something to hold your pizza. But to Jutiki Gunter, cardboard is a construction material with near-limitless potential.

Gunter, founder of Robotics for Fun (www.roboticsforfun.com), an Oakland-based robotics retailer and workshop, can seemingly build anything out of it. He can then take that anything and program it to move on its own. After that, in an exhibition of what is arguably his most impressive talent, he can teach you to do the same.

All it requires is some digestible training, an easy-to-assemble kit, and a bit of imagination. And while Robotics for Fun offers popular adult workshops, it's the youth program that stands out. "My goal has always been to teach kids what I learned at a professional level," said Gunter, who holds degrees from Cornell and Harvard in architecture. "If we can introduce them to those concepts early, they'll be able to move things much further along."

Dominating the entryway inside Robotics for Fun are dozens of colorful home-cut creations hanging on the walls. A scorpion is proudly displayed next to a penguin perched near an owl. An alligator sits beside a pterodactyl, flanked by a frog, shark, and rhino. The taxidermy-like display might seem morbid if these animal-like cardboard creations didn't also come to life robotically. But nearly all of them do — and their little Dr. Franksteins are usually fresh out of kindergarten.

"We've found that the kids can understand it conceptually as young as six, but they can't really retain the information younger than that," said Gunter. "By six, seven, eight, they can do the projects."

Those projects start off simple: Most of the beginning classes center on preconstructed "kits" that

are made in-house, composed of either Lego pieces or cardboard. The students conceptualize the project, construct the model, then do the requisite programming and circuitry to mobilize their robot, if the model they're working on is capable of handling motorization.

But in the advanced classes, things get more intricate. And far more creative. "We used to work with Legos, but once the kids started wanting to make their own designs, we started showing them how to make robots out of cardboard, so they could learn to prototype and create any piece that they want."

Results: awesome. Students have built climbing "rescue robots," artificially intelligent vacuum cleaners, rovers that run on auto-pilot, even a car-like vehicle that can travel within a 30-mile radius at 15 miles an hour.

Gunter manufactures the parts onsite. His supply room is one part artist's studio, one part Silicon Valley. Prototype robots lie about half-realized; sketchbooks lie open atop a workbench revealing dreams in the process of actualization, computer code sharing the same page as hastily drawn lines.

Behind the workbench is his most important piece of equipment: an Epilog Legend EXT laser system. The laser-etcher is necessary to create parts with the precision robotics require, and the process itself looks like a microscopic manifestation of the laser-obsessed Archimedes.

The fewer limitations Gunter has when it comes to what he can do, the fewer limitations the kids have when it comes to creation. And for Gunter, fewer limitations is what this is all about. "We're teaching kids skills here that they're not even learning in first year college, and why not? They love it, they have the ability to do it, they have the capacity to understand it. Of course, we want to give kids a fun experience. But my real, ideal goal is to give them advanced skills at a young age and see what they can do with it." **SFBG**

Bits and bots

Robotics advances, and opportunities, in the Bay Area

BY MARKE B.
marke@sfbg.com

CAREERS AND ED “When it comes to robots, there’s usually a knee-jerk reaction about job loss. But the robotics field is also creating jobs. We haven’t had stagecoach drivers for a hundred years, but still the world has moved forward.” That’s Tim Smith, a robotics public relations expert — talk about robots creating new jobs — speaking to me over the phone from his Element PR home office in Bernal Heights, where he’s busy representing some of the most innovative robotics projects coming out of the Bay Area.

Smith has a gentle way (he’s no robot?) of putting the recent quantum-like advances in the robotics field into perspective — while also noting the limitations of the field. “One of the biggest challenges I face is overcoming the ‘creep factor’ that most people have when it comes to robots. There are different kinds of robots, different niches: industrial, military, personal. Most people, however, jump to a kind of malevolent science fiction combination of all three. And that’s understandable, considering how robots have been presented in the past.

“But really, personal robots are all around us. Thermostats are robots. Smoke alarms are robots,” Smith continues. “And despite people’s misgivings, they really do want the future, they do want science fiction. They want Rosie the Robot to do their laundry, clean the house. But right now, most personal robots do one thing extremely well. It’s when they’re asked to do two things that chaos breaks out. They need controlled environments. For instance, we have robots to clean your floors, but not one to clean your floors and wash your windows. Even Google’s driverless car needs to be in a certain kind of environment to function.

“So that’s what’s really held the industry from advancing. Meanwhile, though, on this side of that wall, there are some spectacular things being done to fine-tune and develop not just robots but the robotics field, including efforts to integrate robotics into

daily life. You can see how far intelligent technology has come just by looking in your pocket.”

Smith took me on a tour of some of the Bay Area-based organizations and companies pushing those advances, including direct descendents of Willow Garage, the legendary Menlo Park robotics incubator started by Google developer Scott Hassan in 2006.



ROBOTSLAB BOX

Sure, math in high school was kind of a snoozefest. But what if your geometry class was *taught by a box of robots*? Yep, that might have you reaching for the protractor a bit more often.

RobotsLAB (www.robotslab.com) has created that box of robots, which is now in use in several schools. “The idea to create RobotsLAB BOX was born after spending hundreds of hours with educators, teachers, and administrators,” founder Elad Inbar told me by email. “The need for a population with basic STEM skills (science, technology, engineering, and mathematics) is imperative, yet we’ve heard over and over again that students don’t understand why they need to learn math, or where math’s core concepts such as linear and quadratic equations are applicable to their lives.

“As a result, they underperform in evaluations and can give up on meaningful careers. But the RobotsLAB BOX robots are serving in the classroom as a bridge between the concrete world we live in and abstract math concepts.

“There are four robots in the RobotsLAB BOX: a quadcopter, a robotic arm, a rover with a mustache, and a robotic ball. The students love them all. They help teach everything from the law of cosines to the sum of vectors.”

RobotsLAB BOX even offers a



STEM kit that guides you through the basics of robotics. Wait, does that mean a robot will actually teach you to build itself?

OPEN SOURCE ROBOTICS FOUNDATION

The Bay Area-based ROS (Robotics Operating System, www.ros.org) organization is a collection of programmers dedicated to advancing robotics development and application through collaborative coding and invention.

The Open Source Robotics Foundation (www.osrf.org) is the nonprofit in charge of overseeing the development of ROS. Basically this means that it helps make robotics coding something shareable and open to all who are interested (and who can gain the technical chops). OSRF also does things like participate in last year’s headline-making DARPA Challenge, the awesome-looking, government-sponsored festival and competition aiming to push robotics to the next level, where it completed a challenge to build an open-source robot simulation environment.

“If you want to enter the world of robotics software coding,” advises Brian Gerkey, OSRF CEO, “some familiarity with Linux is helpful. But the best advice is to just dive in. There are tons of resources at ROS for all levels of expertise and a vibrant community ready to help.

“One of the challenges facing robotics is the multi-disciplinary nature of the field — hardware, software, vision, navigation, manipulation

— and lots of math. But there are lots of ways for a young person to get started — things like the FIRST Robotics competition and the growing Maker community come to mind.”

To advance the cause of personal robotics containing open-source software, Gerkey is participating in a panel at the Commonwealth Club on Feb. 26 called “Robots in Unconventional Workplaces” (www.commonwealthclub.org).

“Everyone has their own idea of what a robot looks like and what it does, but in many cases those expectations derive from movies,

books, and television shows.

One of my goals is to help people picture robots in scenarios they never dreamed possible.”

UNBOUNDED ROBOTICS

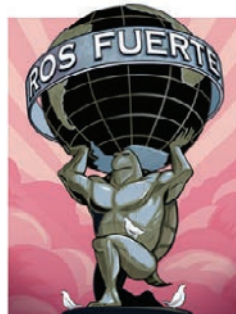
“The simplest way to describe our UBR-1 robot is that it’s akin to an iPhone without any third party apps,” says Unbounded Robotics (www.unboundedrobotics.org) CEO Melonee Wise of the one-year-old company’s latest prototype.

“The robot, like the phone, is incredibly capable and sophisticated, but the real value comes from what developers are able to add to the platform. For that reason, the practical applications are limited only by the imagination of the ROS developer community.”

Another way to describe the UBR-1 is: *squee*.

The little shiny orange robot is so cute I want to have one just to look at when I get tired of Lil Bub pics. The introductory video, in which an “emergency stop” switch is activated to “prevent robot apocalypse” (“not guaranteed to prevent robot apocalypse”) is enough for me to welcome the coming robot apocalypse.

Now I just have to learn to program the darn thing. **SFBG**



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CAREERS + ED

Ignore less

20 great educational opportunities in 2014

BY CAITLIN DONOHUE
culture@sfbg.com

CAREERS AND ED Often called the first feminist, Sor Juana Ines de la Cruz could well be your guiding spirit heading into this bright new year. Born in 1651 in colonial Mexico, Sor Juana defied societal expectations about women at the time to study herself into becoming one of the smartest people in New Spain. She became a nun rather than marry, and eventually amassed one of the largest libraries in the Americas.

One of Sor Juana's enduring catch phrases was "I don't study to know more, but to ignore less," a prettily humble *bon mot* from a woman who constantly had to defend her right to learn. Sadly, threats of censure by the church slowed her educational roll — but nonetheless, her unlikely influence on the fight for women's rights is still honored today.

Will you ignore less in the new year? Surely there are fewer obstacles in your way than Sor Juana's. Here are some excellent ways to engage with the world around you in 2014.

FEMINIST BOOK CLUB FOR MEN

So you say you're a boor? For all the menfolk — or anyone, really — boggled by feminism, this monthly book club may be the ticket. Held at Noisebridge, the Mission's tech learning center (check its calendar for amazing, mainly free classes and meetups), the club will start with bell hooks' *Feminism is for Everybody* and feature conversations about how to be the best ally possible. All gender identities welcome.

Second Wednesdays starting Wed/8, 7pm, free. Noisebridge, 2169 Mission, SF. www.noisebridge.net

BEGINNING STAND-UP COMEDY

The stand-up school with the most working comedians on staff of any similar institution in the country wants to get you in front of an exposed brick wall talking about your boyfriend's crazy roommate.

Wednesdays Jan. 8-Feb. 12, 6pm, \$239-279. SF Comedy College, 442 Post, Fifth Fl., SF. www.sfcomedycollege.com

REGGAETON FUSION DANCE

Instructor Tika Morgan explores the hip-hop, dancehall, Cuban salsa, and other influences that create the

pounding rhythms of reggaeton. Wednesdays, 8-9:30pm, \$13. Dance Mission Theater, 3316 24th St., SF. www.dancemission.com

LGBT COUNTRY-WESTERN DANCE

Two-step, skiffle, country swing, and waltz your way through these inclusive country-western lessons and dance parties run by community advocates Sundance Association.

Thursdays 5:30pm, Sundays 7pm, \$5. Sundance Saloon, 550 Barneveld, SF. www.sundancesaloon.org

CHOW QIGONG BASICS

Learn about qigong, the Chinese chi-balancing practice that involves breathing, other physical movements, and mental exercises. This free class is taught by Effie Chow, a qigong grandmaster who founded her East West Academy of Healing Arts here in 1973, and has served on White House advisory boards concerning alternative medicine.

Fri/10, 7-9pm, free. Polish Club, 3040 22nd St., SF. tinyurl.com/qigongsf

MEDIA LITERACY

Support your local community college through its battle to retain its accreditation by enrolling in one of its class offerings — there's no charge for non-credit courses (though you may have to buy books and materials). This class examines the hidden and explicit messages sent out through mass media, and helps students pinpoint how these cues affect the decisions that they and other members of society make.

Fridays Fri/10-May 23, 8am-12:50pm, free. City College of San Francisco, 1125 Valencia, SF. www.ccsf.edu

STAND-UP PADDLING

Start at the Aquatic Center next to Fisherman's Wharf where you'll learn safety and equipment basics, then head down with this SF Rec and Park class to Lake Merced's scenic bird estuary to get down on some core-strengthening, stand-up paddle boarding action. Bring your own wetsuit, kiddies — it gets cold on those waters!

Sat/11, 1-4pm, free. Aquatic Park, Beach and Hyde, SF. www.sfrecpark.org

INTRODUCTION TO GRAPHIC AND WEB DESIGN

To do anything these days, you need a website. To have a website, you need a web designer. So basically, you may

CAREERS + ED

need to sign up for one of the Bay Area Video Coalition's intro courses on dynamic layouts and client interfaces so that you can continue living your life as a functional citizen in 2014.

Sat/11-Sun/12, 10am-6pm, \$595. Bay Area Video Coalition, 2727 Mariposa, SF. www.bavc.org

MAGNIFICENT MAGNOLIAS

With 51 species of this lovely, placid bloom sprinkling the premises, the San Francisco Botanical Garden is the perfect place to learn about the majesty of the magnolia. The garden offers daytime walks if you're scared of the dark, but we think the nocturnal stroll sounds divine.

Jan. 16, 6-8pm, \$20. Register in advance. SF Botanical Garden, Ninth Ave. and Lincoln, Golden Gate Park, SF. www.sfbotanicalgardensociety.org

INDOOR CANNABIS HORTICULTURE

Sure the price tag is steep for this class on raising buds in bright indoor light, but you'll be supporting your green thumb and your local pot movement institution, which has surfed the tsunami of federal persecution and will live to blow clouds right through legalization (we reckon).

Thursdays Jan. 16-March 20, 10:30am-1pm, \$1,195. Oaksterdam University, 1734 Telegraph, Oakl. www.oaksterdamuniversity.com

HYPNOTIC RESTORATIVE YOGA

Accessing the subconscious's potential for healing is the name of the game in this extremely mellow yoga class, during which you'll be put into a trance-like state through a hybrid method developed by a Reiki, yoga, and hypnotherapy professional. The dream state is said to be highly beneficial for psychic health — and sounds hella fun.

Jan. 18, 2:30-5:45pm, \$40-50. Yoga Tree Telegraph, 2807 Telegraph, Berk. www.yogatreesf.com

MEZCAL MASTER CLASS

Each month La Urbana, the chic new taqueria on Divisadero, hosts fancy mezcal tastings. But you're not just getting your drink on: A different producer of the agave-based spirit comes in each time to present a signature mezcal alongside tales of its production. Educated boozery, this is it.

5-6pm, \$10-15. La Urbana, 661 Divisadero, SF. mezcalmasterclasses.eventbrite.com

FAN DANCING

Valentine's Day (sorry for any unwanted reminders) is on its effusive, heart-shaped way, giving you the perfect excuse for you to drop in on this class with Sin Sisters Burlesque co-founder Balla Fire to learn how to swish, conceal, and reveal with the

best of them for your sweetheart.

Jan. 21, 7-9pm, \$30. Center for Sex and Culture, 1349 Mission, SF. www.sexandculture.org

INEXPENSIVE AND INCREDIBLE: HOW TO SPOT GREAT VALUE WINE

Does paying \$40 to learn how to parse affordable wines make sense? Depends on how many bottles of Cab Sauv you're consuming — and one would think that after partaking in this one-off seminar with Bar Tartine's old wine director Vinny Eng, that tally will increase.

Jan. 22, 7-9pm, \$40. 18 Reasons, 3674 18th St. SF. www.18reasons.org

WORLD OF FISH

A full weekend of learning about ways to cook fish from around the globe will go on at this friendly North Beach cooking school (which tends to book up its workshops early, so book now). On the menu: black cod poached in five-spice broth, brodo di pesce, and much more.

Feb. 1-2, 10am-3pm, \$385. Tante Marie's Cooking School, 271 Francisco, SF. www.tantemaria.com

PORTRAITURE UNVEILED

Do you have a staring problem? Fix your gaze on this 10-session course including anatomy tips, representational tricks, and a focus on the art of portraiture.

Thursdays, Feb. 6-April 10, 6:30-9:30pm, \$360. California College of the Arts, 1111 Eighth St., SF. www.cca.edu

THE BASICS OF BUDGETING AND SAVING

If the only thing you can depend on in this wacky 2014 is yourself, it's time to hone those financial security skills. This free class is held once a month at the LGBT Community Center, and should give you a couple things to think about when it comes to money management.

Feb. 11, 6:30-8:30pm, free. LGBT Community Center, 1800 Market, SF. www.sfcenter.org

HERBS FOR FLUS AND COLDS

In addition to long-running courses and a by-donation, student-staffed herbal health clinic that is open to the public, Berkeley's Ohlone Herbal Center offers practical classes in Western herbalism for regular folks. Your loved ones will thank you for brushing up with this one — it teaches preventative anti-cold and flu measures, and home remedies for when you inevitably catch something. Yes, tea is provided during classtime.

Feb. 12, 7-9:30pm, free. Register at ohlonecenter@gmail.com. Ohlone Herbal Center, 1250 Addison, Berk. www.ohlonecenter.org

AIN'T I A WOMAN? MY JOURNEY TO WOMANHOOD

If you are looking for educational opportunities as to changing the face of culture, look no further than this public lecture hosted by the California Institute of Integral Studies. For two hours, *Orange is the New Black* breakout star Laverne Cox will discuss her journey to becoming the most visible black transwoman on television (not to mention the first ever to produce and star in her own program with VH1's "TRANSForm Me"). The talk won't be lacking in looks-ahead to the important activism that still remains for Cox and her allies.

March 19, 7-9pm, \$25-75. Nourse Theater, 275 Hayes, SF. www.ciis.edu

EVENT SPONSORSHIP

You will finally be able to get that organic farmstand delivery service to sponsor your yearly watermelon seed-spitting contest (or whatever) after you take this crash course on getting money to hold events. The secrets to obtaining event sponsorships are divulged during this one-day class: how to pitch potential partners, going market rates, and more, all in a group discussion-centric format.

April 26, 9am-5pm, \$300. SFSU Downtown Campus, 835 Market, SF. www.sfsu.edu **SFBG**

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Information Session

Wednesday, January 15

6 to 7:30 p.m.

Main Library

Mary Louise Strong Conference Room
100 Larkin Street
San Francisco, CA

Returned Peace Corps Volunteer Jazmian Allen will discuss how volunteers of all ages can use their Peace Corps experience to make a difference overseas and develop job skills for a successful career.



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FOOD + DRINK



THE CAVALIER'S
HEN EGG HOLLANDAISE
PHOTO BY TABLEHOPPER

Wrap it up



BY MARCIA GAGLIARDI
culture@sfbg.com

TABLEHOPPING How was your New Year's Eve? Did you tell 2013 to not let the door hit it on the ass on its way out, or who knows, maybe 2013 was oh-so-good to you? Hopefully the latter. One thing I do know is deadlines were a little wonky over the holiday, and yours truly started early on the Champagne (oops), so my end-of-the-year recap is running in the paper a wee bit late.

Here are brief highlights of new places that opened in 2013 that I'm fired up to have in our culinary scene, and look forward to visiting more in 2014. Did you check all of these off your list already? No? Let's roll the tape.

PÂTISSERIES AND BAKERIES

So much beauty resides in the pastry case at **b. patisserie**, everyone must try the honey cake (and knishes!) at **20th Century Café**, and croissants and savory creations at **Le Marais Bakery** in the Marina are *très* destination-worthy.

BURGERS

A simple but good one can be found at the revamped **Fog City**. It's the way you wish a McDonald's cheeseburger would taste — the American cheese is even made in-house! And the renovated **MKT at the Four Seasons** has a delicious duck fat burger. (The steak tartare is also really, really good.) The beef and bacon burger at **RickyBobby** in the Lower Haight is the business, and the version at **Mason Pacific** comes on a pretzel bun with smoked tomato, tasty.

IS IT A BAR OR A RESTAURANT?

I love being able to do double duty at places with great cocktails and superior vittles, like **Hard Water** — have you had the fried chicken, or the fried milk-braised celery hearts?! Or **Trick Dog**, where the late-night kitchen hours are brilliant — and the boneless chicken wings and Manimal-style thrice-cooked fries are gifts to drunks and stoners everywhere. And then there's the renovated **Tosca**, now serving some of the city's best meatballs and house-made bucatini all'amatriciana: Start with the Trouble in Paradise cocktail.

FANCY PANTS

Gotta hand it to **Saison** for having one of the sexiest bar menus — the same can be said of the china and stemware. Gorgeous don't come cheap.

NEIGHBORHOOD JOINTS

Russian Hill gets a two-fer: **1760** (the crudos!) and **Stones Throw** (squid ink conchiglie pasta for the win), while the Castro is cozying right up to **Fable**, and **Nico** is trying to charm Laurel Heights.

MEXICAN PARTY BUS

Padrecito is getting Cole Valley tipsy on good drinks — La Copa Verde, we are talking about you! — to go with goat tacos (points for selling a kale taco), while **La Urbana** is curing hangovers with its chilaquiles and Mexican Dude cocktail. And bienvenidos to the fiesta, **Sabrosa**.

SANDWICHES

For your must-try list: the Italian

combo and Arista at **Merigan Sub Shop**, the lampredotto (it's tripe, yo) at **Elmira Rosticceria**, and the Rachel at **Shorty Goldstein's** in the FiDi.

JUST DAMN TASTY

Maruya in the Mission is giving us a new counter where we can enjoy some top sushi, while the Sri Lankan-influenced **1601 Bar and Kitchen** brings us a spin on the traditional egg hopper, my idea of a killer app. The new menu at **Betelnut** is also rocking the party, with the char siu spring rolls and hamachi sashimi.

STYLIN'

The Cavalier in SoMa is plying us with eggs and soldiers and a mighty fine burger, while **Coqueta** flirts with us over gin and tonics and pintxos.

THANKS FOR NOT TAKING ALL MY MONEY

It's so good to have **Guddu de Karahi** back with us (and his tandoori fish), while the second location of **Ramen Underground** in Japantown means you can find a place to sit while you enjoy spicy miso ramen. The tortillas from the **Burr-eatery** truck, get 'em! And I'm digging the savory waffles at **Linea Caffè**.

WINE BAR 2.0

Fortunately we have moved past the lousy style and cheap wines at too many wine bars around the city — there are good bites and pours at the funky **20 Spot**, excellent Italian wines from true wino pros at **InoVino** and **La Nebbia**, and some fab Frenchie picks at **Aquitaine**, including a duck Reuben at lunch.

HERE TODAY, GONE TOMORROW

Sorry to say farewell to all the cool Kiwis and their fresh ingredients at pop-up restaurant **Waiheke Island Yacht Club**, which played up its America's Cup connection.

FRESH ON THE SCENE

Looking forward to trying **Verbena** from Berkeley's Gather crew, getting smoky at **TBD** in SoMa, tucking into a Hunanese banquet dinner on at **Leader House**, and diving deeper into the menu at Daniel Patterson's **Alta CA**, where you gotta get the cracked wheat porridge with hen of the woods mushrooms. 2014, you're looking damn good. **SFBG**

Marcia Gagliardi is the founder of the weekly *tablehopper* e-column; subscribe for more at www.tablehopper.com. Get her app: *Tablehopper's Top Late-Night Eats*. On Twitter: @tablehopper.

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WEDNESDAY 1/8

MAJOR BARBARA

Should a charity that relies on donations to fund its good works be picky about the source of its cash flow? It's a conundrum as relevant today as it was in 1905, when George Bernard Shaw first scripted it into *Major Barbara*, about a Salvation Army officer who happens to be the estranged daughter of a wealthy munitions magnate. When Pops puts up the



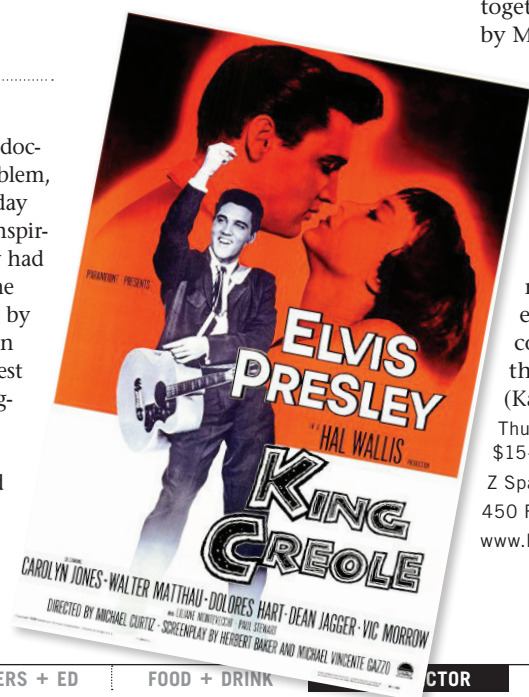
dough to fund her church — matching donations already given by a booze manufacturer — Barbara is beyond flummoxed. What's a morally upstanding woman, deeply devoted to her cause, to do? Described as “a devilishly funny satire exploring themes of business, faith, family, and philanthropy,” this production teams American Conservatory Theater with Theatre Calgary, and features a cast of both Canadian and American actors. (Cheryl Eddy) Through Feb. 2

Previews tonight through Sat/11, 8pm; Sun/12, 7pm
Opens Jan. 15, 8pm; runs Tue-Sat, 8pm; Sun, 2pm, \$20-\$140
ACT's Geary Theater
415 Geary, SF
www.act-sf.org.

THURSDAY 1/9

KING CREOLE

If Elvis Presley had survived his doctor-enabled substance abuse problem, he would have turned 79 yesterday (and if he is still alive, as the conspiracy theory suggests, he probably had one hell of a party). Celebrate the rock 'n' roll legend in royal style by taking in 1958's *King Creole*, often cited by fans and critics as his best big-screen effort. It casts the singer-actor as a New Orleans ne'er-do-well who happens to have the voice of an angel, showcased in tunes like the title track, “Trouble,” and “Hard Headed Woman.” Yeah, the Big E starred in a lot of stinkers, but *King Creole* isn't one of them,



with a supporting cast that includes Vic Morrow, Walter Matthau, and Carolyn “Morticia Addams” Jones — plus sure-handed, noirish direction by Michael Curtiz (1942's *Casablanca*, 1945's *Mildred Pierce*). Diehard King devotees Will Viharo and Monica Cortés Viharo TCB as hosts of this birthday-themed “Thrillville Theater” screening. (Eddy) 9:15pm, \$8
New Parkway
474 24th St, Oakl.

www.thenewparkway.com

AFTER THE LIGHT SEE THURSDAY/9



AFTER THE LIGHT

On a page written long ago by Virginia Woolf lies an abstraction of feelings: passion, defeat, nostalgia, anxiety. Though Woolf chose words to express these emotions, she believed that “love had a thousand shapes.” In *After the Light*, choreographer Liss Fain uses the human body and Woolf's words in a dance installation to add to the thousands of shapes of the human heart. Threading together music by Dan Wool, a set by Matthew Antaky, and costumes

by Mary Domenico, this performance constantly shifts, ebbing like the ocean tide that once led Woolf to the lighthouse. *After the Light* gives the public a brief understanding of “miracles, illuminations, matches struck unexpectedly in the dark,” which we continue to carry, even when the darkness closes in again. (Kaylen Baker)

Thu/9-Sat/11, 8pm; Sun/12, 2pm, \$15-\$35
Z Space
450 Florida, SF
www.lissfaindance.org

FRIDAY 1/10

SAN FRANCISCO ETHNIC DANCE FESTIVAL AUDITIONS

It's that time of the year when cash, even for non-indulging shoppers, seems to have evaporated. There is no better remedy to beat those post-holiday blues than with a great show, at a good price, in a superb location with comfortable seats where you can watch dance for six hours or more — should you be so inclined. The yearly auditions for the San Francisco Ethnic Dance Festival are a love feast of world dance. What you get is a taste of what these artists are all about: five minutes for soloists and duets; 10 minutes for groups. To see some of them, perhaps for the first time, in a magnificent professional theater is its own reward. You can also engage in a guessing game of who might (and who might not) make it into June's 36th annual SF Ethnic Dance Festival. (Rita Felciano)

Today, 3:20-9pm; Sat/11, 11am-6:30pm; Sun/12, 11am-7pm, \$10 (children under 12, free)

Zellerbach Hall
UC Berkeley, Berk.
www.worlddartsfest.org

CHOP TOPS

Tearing up stages for nearly two decades now, Santa Cruz rockers the Chop Tops take traditional rockabilly and chuck the owner's manual, boosting the power, streamlining the chassis, and hot rodding it into something that's all the band's own. Perennial favorites at the Viva Las Vegas festival, the trio has toured across the country and performed as far away as Australia — but local fans can check out the action tonight at the Elbo Room, where Sinner, Shelby, and Brett are guaranteed to blow the roof off the joint with their always incendiary set of what they call “revved-up rockabilly.” With South Bay psychobilly icons Hayride To Hell. (Sean McCourt)



With Hard Fall Hearts, Blacktop Tragedy
9pm, \$12
Elbo Room
647 Valencia, SF
www.elbo.com

“FOR YOUR CONSIDERATION: A SELECTION OF OSCAR SUBMISSIONS FROM AROUND THE WORLD”

So you spent your entire holiday posted up in a movie theater, consuming America's potential Oscar fodder (*American Hustle*, *The Wolf of Wall Street*, etc.) Time to cross some cinematic borders, film fans, and sample contenders in the Foreign Language Film category. Sure, the shortlist has already been announced, but the Smith Rafael Film Center is screening a wide swath of submissions; even if they didn't all make the Academy's final cut (one that did: World War II spy tale *Two Lives*, from Germany), they're all worthy of attention. Others in the series include *In Bloom* (pictured), about two teen girls in post-Soviet Georgia; Swiss bee documentary *More Than Honey*; CONTINUES ON PAGE 20 >>

FRIDAY/10
CONT>>

New Zealand’s *White Lies*, about three generations of Maori women; Argentina’s *The German Doctor*, about Nazi Josef Mengele’s post-war



life in South America; and Polish director Andrzej Wajda’s biopic *Walesa, Man of Hope*. And that ain’t even all of it: there are also films from Canada, Czech Republic, Sweden, Afghanistan, Australia, Japan, Austria, and Romania — no passport required. (Eddy) Through Jan. 16, \$6.50-\$10.75 Christopher B. Smith Rafael Film Center 1118 Fourth St, San Rafael www.cafilm.org

🎧 **“PROM NIGHT: REDUX”**
I skipped my prom. There, I said it. I failed at being a teenager and I’m not ashamed to admit it. But I really don’t think I missed out, since I “went to the prom” about 10,000 times by watching just about every high school movie ever made. There’s no guarantee of pig’s blood or a muttered apology from Blane or a *Mean Girls*-style symbolically broken crown, but there will be slow dancing, strapless gowns, cor-sages, terrible suits, and probably some crimped hair at “Prom Night: Redux,” a benefit for SF IndieFest, which turns Sweet 16 this year. By the time you read this, the full schedule for this year’s fest (coming up in early February) will be posted



on www.sfindie.com, but no need to wait for juicy moviegoing, since



the Roxie is also kicking off the brilliantly-titled “I Was a Teenage Teenager” series (all teen flicks, all the time), tonight through Jan. 14. DJs Shindog (New Wave City) and Junkyard (Litterbox) rock the tunes, and yes, a king and queen will be

crowned. They’re all gonna laugh at you! (Eddy) 8pm, \$5-\$10 Women’s Building 3543 18th St, SF <http://tinyurl.com/lmrczf>

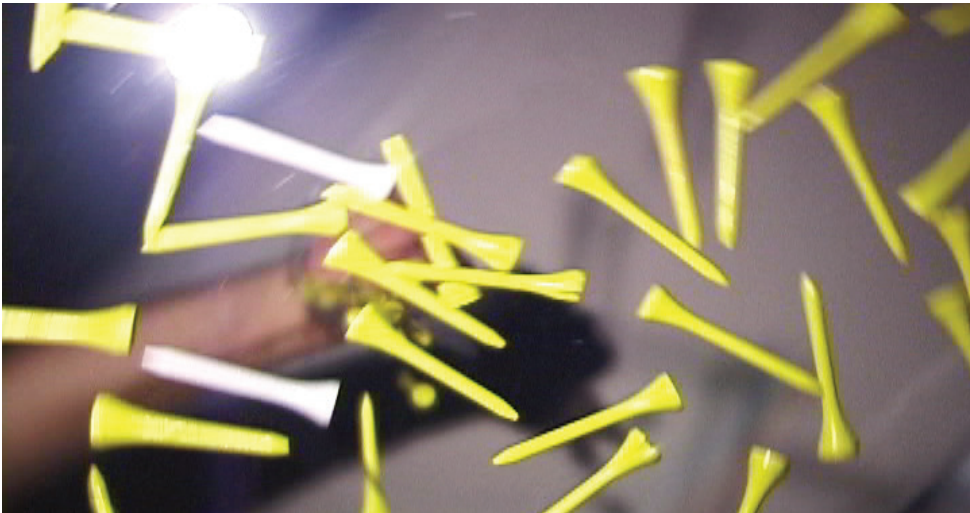
SATURDAY 1/11
🎧 **“BOWIE AND ELVIS BIRTHDAY BASH”**
For those keeping score at home, that makes two Elvis birthday events (and two DJ Shindog events) in a single Selector spread. But while the King’s b-day is indeed an occasion worthy of multiple peanut butter and banana

(and bacon) sandwiches, we cannot forget that Mr. Presley shares a birthday with David Bowie. And when the music, videos, and film performances of these legends collide, it’ll be a magic night of sequins, scarves, and plat-forms in the Tenderloin. For the fourth year, the “Bowie and Elvis Birthday Bash,” with DJs Shindog, Cammy, Moonshine, and Andy T, promises jams “from ‘Hound Dog’ to ‘Diamond Dogs’” — and don’t be cruel, Ziggy, do your part by outfitting yourself in homage to one (or both at once!) of these well-dressed twin stars. (Eddy) 9pm-2am, \$5 Edinburgh Castle 950 Geary, SF www.castlenews.com

SUNDAY 1/12
🎧 **SHAPESHIFTERS CINEMA**

Last April, the San Francisco Cinematheque devoted one of its “Crossroads 2013” programs to local experimental filmmaker Scott Stark and his dazzling, haunting mannequin epic *The Realist*. Stark returns with brand-new work in Shapeshifters Cinema’s first pro-gram of 2014, both collaborations with Allison Leigh Holt: dual projector performance *Nocturnal Symmetries*, which delves into “dreamlike urban and natural landscapes;” and *Treasures of the Big House*, “a playful, yet manic interaction between two perform-ers using toys, household objects, and toiletries out of control.” Watch where you’re aiming those golf tees! Also on the bill are a pair of older Stark works, *Right* (2008), a 13-minute exploration of right-wing ideology in the context of the 2003 Iraq invasion; and the 20-minute *More Than Meets the Eye: Remaking Jane Fonda* (2001/2006), an homage to the actor and cultur-al icon via a re-creation of one of her workout videos. (Eddy) 8pm, free Temescal Art Center 511 48th St, Oakl. www.shapeshifterscinema.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn’t sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Flr., SF, CA 94105; or email (paste press release into email body — no attachments, please) to listsings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.





CLOCKWISE FROM TOP LEFT: MIKAL CRONIN; YACHT; GEOGRAPHER.
BOTTOM RIGHT: SHIVAS.

MIKAL CRONIN PHOTO BY DENEE PETRACEK

BY EMILY SAVAGE
arts@sfbg.com

TOFU AND WHISKEY The Rickshaw Stop has a pretty basic modus operandi: Shows should be fun and bands should be treated well. Hey, it's a method that's worked so far. San Francisco's eclectic, two-story, rock-pop-dance venue on the edge of Hayes Valley opened in January 2004 — exactly 10 years back. The popular independent and locally owned venue has since hosted a slew of then-rising major acts across genres and weekly packed shows for all ages (depending on the night in question).

"God, there are so many great memories," says longtime Rickshaw Stop talent buyer Dan Strachota.

MIA played the 400-person Rickshaw Stop many years back and climbed right up on the piano while performing. Once, Jens Lenkmen walked through an awestruck crowd and kept singing on his way to a couch, taking a load off mid-show. During a raucous, out-of-control Monotonix gig, a fan in a wheelchair crowd surfed through the Israeli punk trio's San Francisco set. South Africa's Die Antwoord brought clamoring crowds, as has DJ Funk at Blow Up, Jonathan Richman, Toro y Moi, Glass Candy, Jessie Ware, Grimes, Vampire Weekend, tUnE-yArDs, Sharon Jones, and Mayer Hawthorne. There was once an iTunes showcase that featured back-to-back sets, weirdly enough, by Jolie Holland, Sammy Hagar, and E-40.

And to think, during all those shows, at least one guy was likely trying to finagle his way into one of the actual rickshaws scattered around the venue. (The comedian Robin Williams once did it too, if you're curious about random star power).

So in celebration of those 10 years of fun and mayhem, the Rickshaw Stop (155 Fell, SF; www.rickshawstop.com) is throwing a near week-long mini fest, inviting back old favorites including gifted rocker Mikal Cronin with fellow locals Cool Ghouls and Cocktails (Wed/8, 8pm, \$17); dramatic, synth-popped Geographer (Thu/9, sold out); experimental pop duo YACHT (Fri/10, 9pm, \$20); and queer dance party Cockblock (Sat/11, 10pm, \$10). There's also Leslie and the Lys with Double Duchess and DJ Kidd Sysko



Down at the Rickshaw

(Sun/12, 8pm, \$16), which should be an extra-fun dance pop evening. (There was a show Jan. 7 as well, kicking off the fest, with the Spits, Violent Change, and Crez DeeDee.)

The venue is offering a week-long pass for the event at \$65, for those who know they'll be showing up nightly. And it'll be giving away free limited edition posters for all the individual shows during the fest.

"The idea behind the headliners was [that] we wanted bands that had all played the club before, that we loved both musically and as people, and that had gone on to play larger venues. For openers, I wanted to do what we always try to do — pick great, fun local bands that will fit nicely with the headliners," says Strachota.

Strachota has been involved with the venue since day one, in one form or another — DJing the opening night celebration, then throwing a regular party

dubbed Three Kinds of Stupid. He began booking some six months into the venue's run. The western Massachusetts native moved to San Francisco in 1990 and worked previously as the music editor at SF Weekly and as a freelance music writer. But booking was something new when the Rickshaw first opened. "I liked the challenge of starting a club from scratch," he says.

While the venue has had its fair share of hits, including breaking major acts and hosting ingenious yearly Noise Pop nights, there are also those rare times when it misses a chance at a touring act. It had a first shot at booking Lorde in SF but didn't realize how quickly she'd blow up. It also, incredibly, never hosted Thee Oh Sees (and yes, it might be awhile now. See below).

Strachota notes his only other main frustration comes from "when no one shows up for a great band and you have no idea why."

That said, he's consistently

amazed by the enthusiasm of audiences for the broad spectrum of acts they pack in. "We're really proud of our diversity. That's something I've always strived for. And our staff really clamors for. They don't want the same thing every night."

One random week at the club might play host to an up-and-coming rock 'n' roll band, a Nerd Nite talk or Moth StorySLAM, and a lesbian dance party. This week, however, will be an even glitzier lineup — a sort of best-of mix of the lively venue's thrilling past decade.

GOODBYE DWYER

I'd be remiss if I didn't note a certain pang of despair after learning in late December of John Dwyer's SF abandonment. The Thee Oh Sees front person is much more than his current band (now on hiatus). He's a San Francisco art punk-garage rock icon, having cutting his teeth in the late '90s and early aughts in

seminal SF bands Pink and Brown and the Coachwhips before achieving even more national acclaim with Thee Oh Sees. He screamed into megaphones and invited the crowds to circle in closer, closer even.

He was one of the last hold-outs of a dwindling local DIY scene, and news of his departure for sunny LA sent shockwaves through the blogosphere. One friend posted: "Somewhere I read, 'If John Dwyer leaves, you really know it's an end of an era' and well, it's an end of an era." SF Weekly was first to report the move, quoting Dwyer at the Great American Music Hall — "This will be the last Oh Sees show for a long while, so dig in" — and confirming with the band's booking agent, Annie Southworth, that Thee Oh Sees would indeed be going on indefinite hiatus. In the meantime, hold your rockers closer tonight.

CHAIN & THE GANG AND THE SHIVAS

Speaking of art punk legends, Ian Svenonius' Chain & the Gang is back! The DC group, led by the lithe former Make-Up, Nation of Ulysses, and Weird War front person has a sound that matches its moniker. It's the shrieking, chain-dragging rock 'n' roll of weirdo outlaws (the Gang including organ, saxophone, and traditional guitar-drums-bass). Svenonius' gang comes to SF with the Shivas, a quite young fellow K Records act that pays tribute to fuzzy '60s dance rock and throws in some



horror surf in all the wavy, beat-filled, harmonious ways you'd hope for. The Shivas released its debut LP, *Whiteout*, on K this past April. A few spins of the record are highly recommended before the show. It makes you want to make out on the beach at night. *Thu/9, 7pm, \$8. Make-Out Room, 3225 22nd St, SF; www.makeoutroom.com. SFBG*

WEDNESDAY 8

ROCK

Bottom of the Hill: A Lot Like Birds, Sianvar, Stolas, The Venetia Fair, 8:30 p.m., \$12.
El Rio: Apogee Sound Club, Grandma's Boyfriend, UFOFBI, 8 p.m., \$1.
Hemlock Tavern: Augurs, North, Bloodmoon, 8:30 p.m., \$7.
Milk Bar: Bonnie & The Bang Bang, Strange Vine, Down & Outlaws, Wag, 8:30 p.m., \$5.
Rickshaw Stop: Rickshaw Stop 10th Anniversary: Mikal Cronin, Cool Ghouls, Cocktails, 8 p.m., \$15.
Yoshi's San Francisco: 1330 Fillmore, San Francisco. The Young Dubliners, 8 p.m., \$19-\$23.

DANCE

111 Minna Gallery: "Qoöl," w/ D.F. Tram, Marshall Watson, Dulce, Will Spencer, Dan Sherman, Spesh, 5-10 p.m., free.
Beaux: "BroMance: A Night Out for the Fellas," 9 p.m., free.
The Cafe: "Sticky Wednesdays," w/ DJ Mark Andrus, 8 p.m., free.
Cat Club: "Bondage A Go Go," w/ DJs Damon, Tomas Diablo, & guests, 9:30 p.m., \$5-\$10.
Club X: "Electro Pop Rocks," 18+ dance night with Tittsworth, Jays One, DJ Dials, Cocaine at the Disco (SwitchBlade & Mr. Brandon), Jazz-E, Shane Fontane, Dmitri Reign, Cosmo Koyote, 9 p.m., \$15-\$20.
Edinburgh Castle: "1964," w/ DJ Matt B & guests, 10 p.m., \$2.
Elbo Room: "Commune," w/ Pixel Memory, Nitepl, Alien Angel Brigade, Poggang DJs, 9 p.m., free.
EndUp: "Tainted Techno Trance," 10 p.m.
F8: "Housepitality," 9 p.m., \$5-\$10.
Infusion Lounge: "Indulgence," 10 p.m.
Knockout: "Disorder," w/ The Victoriana, PSSNGRS, DJ Nickie, 10 p.m.
Lookout: "What?," w/ resident DJ Tisdale and guests, 7 p.m., free.
Madrone Art Bar: "Rock the Spot," 9 p.m., free.
MatrixFillmore: 3138 Fillmore, San Francisco.
"Reload," w/ DJ Big Bad Bruce, 10 p.m., free.
Q Bar: "Booty Call," w/ Juanita More, Joshua J, guests, 9 p.m., \$3.

HIP-HOP

Skylark Bar: "Mixtape Wednesday," w/ DJs Strategy, Junot, Herb Digs, & guests, 9 p.m., \$5.
Slate Bar: "Special Blend," w/ DJs LazyBoy & Mr. Murdock, 9 p.m., free.

ACOUSTIC

Cafe Divine: Craig Ventresco & Meredith Axelrod, 7 p.m., free.
Club Deluxe: Happy Hour Bluegrass, 6:30 p.m., free.
Hotel Utah: The Verms, Sister Exister, Octomutt, 8 p.m., \$7.

JAZZ

Amnesia: Gaucho, Eric Garland's Jazz Session, The Amnesia's, 7 p.m., free.
Burritt Room: Terry Disley's Rocking Jazz Trio, 6 p.m., free.
Jazz Bistro at Les Joulins: Charles Unger Experience, 7:30 p.m., free.
Le Colonial: The Cosmo Alleycats featuring Ms. Emily Wade Adams, 7 p.m., free.
Savanna Jazz Club: "Cat's Corner," 9 p.m., \$10.
SFJAZZ Center: John Santos Listening Party, 7:30 p.m., \$5-\$10.
Top of the Mark: Ricardo Scales, Wednesdays, 6:30-11:30 p.m., \$5.
Zingari: Sherri Roberts, 7:30 p.m., free.

INTERNATIONAL

Bissap Baobab: Timba Dance Party, w/ DJ WaltDigz, 10 p.m., \$5.
Cafe Cocomo: "Bachatalicious," w/ DJs Good Sho & Rodney, 7 p.m., \$5-\$10.
Pachamama Restaurant: Cafe Latino Americano, 8 p.m., \$12.

EXPERIMENTAL

Meridian Gallery: Composers in Performance: Todd Lerew, 7:30 p.m., \$8-\$10.

FUNK

Vertigo: "Full Tilt Boogie," w/ KUSF-in-Exile DJs, 8 p.m.-1:30 a.m., free.

THURSDAY 9

ROCK

Boom Boom Room: Koobi Fora, Jay Trainer Band, 9:30 p.m., \$5-\$8.
Bottom of the Hill: Maus Haus, Tiaras, Memory Motel, 9 p.m., \$10.
Chapel: Pickwick, Elliott Brood, Fine Points, 9 p.m., \$15-\$17.
Hemlock Tavern: Brookhaven, Commissure, The Silhouette Era, 8:30 p.m., \$5.
Make-Out Room: Chain & The Gang, The Shivas, Skate Laws, 7 p.m., \$8.
Milk Bar: Turn Me On Dead, Cash for Gold, The Gold Medalists, The Sweet Bones, 8 p.m., \$8.
Monarch: Danglermaker, Odd Owl, Margaret the King, 9 p.m., \$5-\$10.
Rickshaw Stop: Rickshaw Stop 10th Anniversary: Geographer, Trails & Ways, DJ Aaron Axelsen, 8 p.m., sold out.
S.F. Eagle: La Plebe, The Meat Sluts, The Bloody Hells, 9 p.m., \$10.
Tupelo: Hot Einstein, 9 p.m.

DANCE

1015 Folsom: "Gem & Jam: A Light in the Attic S.F. Preparty," w/ Govinda, Love & Light, Nico Luminous, Insightful, The Flying Skulls, Matt Haze, 10 p.m., \$10 advance.
Abbey Tavern: DJ Schrobi-Girl, 10 p.m., free.
Aunt Charlie's Lounge: "Tubesteak Connection," w/ DJ Bus Station John, 9 p.m., \$5-\$7.
The Cafe: "iPan Dulce!," 9 p.m., \$5.
Cat Club: "Throwback Thursdays," '80s night with DJs Damon, Steve Washington, Dangerous Dan, and guests, 9 p.m., \$6 (free before 9:30 p.m.).
Cellar: "XO," w/ DJs Astro & Rose, 10 p.m., \$5.
Club X: "The Crib," 9:30 p.m., \$10, 18+.
Danzhaus: "Alt.Dance," 7 p.m., \$7, 18+.
Elbo Room: "Afrolicious," w/ DJs Pleasuremaker, Señor Oz, and live guests, 9:30 p.m., \$5-\$8.
Infusion Lounge: "I Love Thursdays," 10 p.m., \$10.
Madrone Art Bar: "Night Fever," 9 p.m., \$5 after 10 p.m.
Q Bar: "Throwback Thursday," w/ DJ Jay-R, 9 p.m., free.
Raven: "1999," w/ VJ Mark Andrus, 8 p.m., free.
Underground SF: "Bubble," 10 p.m., free.
Vessel: "Base," w/ Lisa Rose, Jaime James, OneMoHit, Monchis the DJ, 10 p.m., free.

HIP-HOP

Eastside West: "Throwback Thursdays," w/ DJ Madison, 9 p.m., free.
John Collins: "Party with Friends," w/ resident DJs IIEfect, GeektotheBeat, Merrick, and Delrokz, 9 p.m., free.
Skylark Bar: "Peaches," w/ lady DJs DeeAndroid, Lady Fingaz, That Girl, Umami, Inkfat, and Andre, 10 p.m., free.

ACOUSTIC

Amnesia: The Dull Richards, Dinner with the Kids, Demimonde, Old Belle, 9 p.m., \$7-\$10.
Atlas Cafe: Mountain Dojo, 8 p.m., free.
Bazaar Cafe: Acoustic Open Mic, 7 p.m.
Hotel Utah: Minor Birds, Robert Deeble, Caitlin Eadie, 9 p.m., \$8-\$10.
Lost Church: Andrew St. James & Scott Mickelson, 8 p.m., \$10.
Plough & Stars: John Caulfield & Friends, 9 p.m.
Yoshi's San Francisco: Andy McKee, Janet Noguera, 8 p.m., \$31.

JAZZ

Blush! Wine Bar: Doug Martin's Avatar Ensemble, 7:30 p.m., free.
Jazz Bistro at Les Joulins: Clifford Lamb, Mel Butts, and Friends, 7:30 p.m., free.
Le Colonial: Steve Lucky & The Rhumba Bums, 7:30 p.m.
Savanna Jazz Club: Savanna Jazz Jam with Eddy Ramirez, 7:30 p.m., \$5.
SFJAZZ Center: "Hotplate," w/ Le Jazz Hot (playing Django Reinhardt), 8 & 9:30 p.m., \$15-\$20.
Top of the Mark: Stompy Jones, 7:30 p.m., \$10.
Zingari: Barbara Ochoa, 7:30 p.m., free.

INTERNATIONAL

Bissap Baobab: "Pa'Lante!," w/ Juan G, El Kool Kyle, Mr. Lucky, 10 p.m., \$5.
Pachamama Restaurant: "Jueves Flamencos," 8 p.m., free.
Sheba Piano Lounge: Gary Flores & Descarga Caliente, 8 p.m.
Verdi Club: The Verdi Club Milonga, w/ Christy Coté, DJ Emilio Flores, guests, 9 p.m., \$10-\$15.

REGGAE

Make-Out Room: "Festival '68," w/ Revival Sound System, 10 p.m., free.
Pissed Off Pete's: Reggae Thursdays, w/ resident DJ Jah Yzer, 9 p.m., free.

BLUES

50 Mason Social House: Bill Phillippe, 5:30 p.m., free.
Biscuits and Blues: Toronzo Cannon, 7:30 & 9:30 p.m., \$20.

COUNTRY

Parlor: "Twang Honky Tonk & Country Jamboree," w/ DJ Little Red Rodeo, 7 p.m., free.

EXPERIMENTAL

The Luggage Store: "Trance Mutations," w/ I.C.P.C.P.,



WEDNESDAY JAN 8 8PM • \$12 • AA

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"supergroup" of DANCE GAVIN DANCE, A LOT LIKE BIRDS, HAIL THE SUN, STOLAS

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MAUS HAUS
TIARAS
of GANGLIANS, BUSTED CANYONS, FNU RONNIES, BURN'T ONES, FINE STEPS

MEMORY MOTEL

FRIDAY JAN 10 8:30PM • \$12 • AA

TENNIS
POOR MOON
of FLEET FOXES (solo)

KYLE M. TERRIZZI

SATURDAY JAN 11 8PM • \$12 • AA

I THE MIGHTY
FIGHTING THE VILLAIN
RIN TIN TIGER
MR. KIND

TUESDAY JAN 14 8:30PM • \$8 • 21+

IDENTICAL HOMES
FACE TAT
CASEY CHISHOLM
KID IN THE ATTIC

WED. JAN 15	THU. JAN 16
CONNAN MOCKASIN DISAPPEARING PEOPLE FAUX CANADA	JOSHUA COOK & THE KEY OF NOW BE CALM HONCHO DRIVERS
FRI. JAN 17	SAT. JAN 18
THE HUNDRED DAYS COSMIC SUCKERPUNCH BLACKOUT PARTY from San Diego DOGCATCHER	CROOKS ON TAPE FEVER THE GHOST CARTA
TUE. JAN 21	WED. JAN 22
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	THU. JAN 23
	THE MAINE

bottomofthehill.com/tickets.html
1233 17TH ST. SF 415-626-4455
BOTTOM OF THE HILL

Demon Sleeper, Loachfillet, 8 p.m., \$6-\$10.

SOUL

Cigar Bar & Grill: Big Blu Soul Revue, 7:30 p.m., free.
Lookout: Queen B, Beyoncé tribute night with the Rice Rockettes and DJ Brenda Dong., 9 p.m., \$5.

FRIDAY 10

ROCK

Bottom of the Hill: Tennis, Kyle M. Terrizzi, 9:30 p.m., sold out.
Brick & Mortar Music Hall: Death Valley High, Flexx Bronco, Happy Fangs, 9 p.m., \$5-\$8.
DNA Lounge: Girls Rock!, Fundraiser for victims of drunk drivers with music by Punk Funk Mob, MoonFox, Victoria & The Vaudevillains, and Coffee Shop Dropout., 9 p.m., \$10-\$12.

Hemlock Tavern: Eyes on the Shore, Spidermeow, The Midnight Snackers, 9:30 p.m., \$6.
Hotel Utah: Panic Is Perfect, My Stupid Brother, Salty De Vito, 9 p.m., \$10.
Make-Out Room: The Minks, Matthew Edwards & The Unfortunates, 7:30 p.m., \$8.
Milk Bar: Fritz Montana, The Meat Packers, Peachelope, 9 p.m., \$7-\$10.
Rickshaw Stop: Rickshaw Stop 10th Anniversary: YACHT, Shock, plus Three Kinds of Stupid DJs Brother Grimm, Chris Baty, and BAS, 9 p.m., \$20.
Slim's: Battlehooch, Sun Hop Fat, Hungry Skinny, The Rotten Kids, Jazzy Fox, 8 p.m., \$15.

DANCE

1015 Folsom: "Trap City," w/ Ookay, Caked Up, Sasha Go Hard, UltraViolet, VNDMG, Napsty, Jocelyn, 10 p.m., \$15 advance.
Amnesia: "Indie Slash," w/ resident DJs Danny
CONTINUES ON PAGE 24 >>



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SAN FRANCISCO	oakland
Wed, Jan 8 , Open Dance Floor Irish-American ambassadors of Celtic and American rock YOUNG DUBLINERS Thu, Jan 9 Worldwide ambassador for a new era in acoustic virtuosity ANDY MCKEE Plus Janet Noguera	Wed & Fri-Sun, Jan 8 & 10-12 East Bay soul/funk Legends TOWER OF POWER
 Fri, Jan 10 & Sun, Jan 12 GRAMMY®-nominated singer and founding member of Groove Theory AMEL LARRIEUX	 Thu, Jan 9 CHARLIE MURPHY'S ACID TRIP
 Tue-Thu, Jan 14-16 3X GRAMMY® winning singer-songwriter An Evening with SHAWN COLVIN	Mon, Jan 13 - Bay Area jazz guru DANN ZINN
 Fri-Sat, Jan 17-18 Hands down one of the best R&B/funk, hip hop, jazz and rock bands! MINT CONDITION	 Tue-Wed, Jan 14-15 The preeminent jazz guitarist ROBBEN FORD
Sun, Jan 19 - 18+ Unique sensuality of classic to neo-burlesque BARBARY COAST BURLESQUE	Thu, Jan 16 - Oakland Riviera Release Party! KEV CHOICE ENSEMBLE
 Tue-Wed, Jan 21-22 The world's greatest ABBA show back by popular demand! ARRIVAL FROM SWEDEN: THE MUSIC OF ABBA Thu, Jan 23 Brazilian percussionist/drummer & former Miles Davis sideman	Fri, Jan 17 BOOKER T. JONES
AIRTO MOREIRA & EYEDENTITY	Sat, Jan 18 Led by Bill Champlin, former member of Chicago SONS OF CHAMPLIN
 Fri-Sat, Jan 24-25 Classic soul hit-makers of Motown and Atlantic records THE SPINNERS	Sun, Jan 19 - Mr. Telecaster ALBERT LEE W/ KATE TAYLOR
Sun, Jan 26 Bossa Nova, Tropicalia, Batucadas guitarist & singer PEDRO SÁ MORAES	Mon, Jan 20 - Peace Streets CD Release JOE DEROSE AND AMICI
1330 FILLMORE ST. 415-655-5600	Tue, Jan 21 - Goin' To The Delta Pre-Release Party KIM SIMMONDS AND SAVOY BROWN
VIP Membership Club for Yoshi's SF + Oakland • Details at www.yoshis.com/vip	Wed, Jan 22 - CD Release with very special guests TONY SAUNDERS
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For tickets & current show info: YOSHIS.COM / 415-655-5600 / 510-238-9200  All-ages venue. Dinner reservations highly recommended.	

CONT>>

White, Rance, and Sweethearts, 10 p.m., \$5.
Audio Discotech: Hot Since 82, Pheeko Dubfunk, 9:30 p.m., \$15 advance.
BeatBox: "Bears in the Dark," w/ DJ Del Stamp, 10 p.m., \$5-\$10.
Cafe Flore: "Kinky Beats," DJ Sergio, 10 p.m., free.
The Cafe: "Boy Bar," w/ DJ Matt Consola, 9 p.m., \$5.
Cat Club: "Dark Shadows," w/ DJs Daniel Skellington, Joe Radio, Melting Girl, and Mz. Samantha, 9:30 p.m., \$7 (\$3 before 10 p.m.).
Cellar: "F.T.S.: For the Story," 10 p.m.
EndUp: "Fever," 10 p.m., free before midnight.
Grand Nightclub: "We Rock Fridays," 9:30 p.m.
Harlot: "The Animal Party: Snowy Playground," w/ Traviswild & Wallace, 9 p.m., \$10-\$20 advance.
Infusion Lounge: "Escape Fridays," 10 p.m., \$20.
Lone Star Saloon: "Cubcake," w/ DJ Medic, 9 p.m.
Lookout: "HYSL," 9 p.m., \$3.

Manor West: "Fortune Fridays," 10 p.m., free before 11 p.m. with RSVP.
MatrixFillmore: "F-Style Fridays," DJ Jared-F, 9 p.m.
Monarch: "Direct to Earth," w/ Ambivalent, Mossmoss, Brian Knarfield, Bob Five, Dao & Pwny, 9 p.m., \$15 advance.
OMG: "Release," 9 p.m., free before 11 p.m.
Public Works: "The Music of Radiohead vs. The Music of Daft Punk," w/ DJs Motion Potion & Matt Haze (in the OddJob Loft), 9 p.m., \$5-\$10; Wait What, in the main room, 9 p.m., \$8-\$10.
Q Bar: "Pump: Worq It Out Fridays," w/ resident DJ Christopher B, 9 p.m., \$3.
Ruby Skye: BT, 9 p.m., \$25.
S.F. Eagle: "Cub Trap," 8 p.m.
Showdown: "Electric WKND," w/ The Certain People Crew, Second Friday of every month, 10 p.m., free.
Slide: "E2F," 9 p.m.
Temple: DJ Enfo, E-20, Reflecta, Mikey Tan, Ayla Simone, DJ Midnight, 10 p.m., \$15.
Underground SF: "Bionic," 10 p.m., \$5.

Vessel: "Sound Addiction," w/ Konman, Adam Cova, Halloran, DJ Nile, 10 p.m., \$10-\$30.
Wish: "Bridge the Gap," w/ resident DJ Don Kainoa, 6-10 p.m., free.
Women's Building: Prom Night: Redux, SF IndieFest launch party and benefit dance with DJs Shindog and Junkyard., 8 p.m., \$5-\$10.

HIP-HOP

EZ5: "Decompression," Fridays, 5-9 p.m.
John Collins: "Heartbeat," w/ resident DJ Strategy, 9 p.m., \$5 (free before 11 p.m.).
Mighty: DJ Jazzy Jeff, DJ Shortkut, DJ Proof, 9 p.m., \$15-\$25 advance.
Slate Bar: "The Hustle," w/ DJs Sake One & Sean G, 9 p.m.

ACOUSTIC

Bazaar Cafe: Acoustic Guitar Showcase, hosted by

Teja Gerken, 7 p.m.
Chapel: Lia Rose, Misisipi Mike Wolf, 9 p.m., \$12-\$15.
Dolores Park Cafe: Jeff Desira, 7:30 p.m.
Independent: Dead Winter Carpenters, American Nomad, Sleeping Giants, 9 p.m., \$15.
Lost Church: "Brian Belknap's Front Porch Friday Night," w/ The Parmesans & Field Medic, 8 p.m., \$10.
Plough & Stars: Anju's Pale Blue Eyes, Hardly Strictly Trad., 9 p.m.
Sports Basement: "Breakfast with Enzo," w/ Enzo Garcia, 10 a.m., \$5.

JAZZ

Atlas Cafe: Jazz at the Atlas, 7:30 p.m., free.
Beach Chalet Brewery & Restaurant: Johnny Smith, 8 p.m., free.
Bird & Beckett: Jimmy Ryan Quintet, Second Friday of every month, 5:30 p.m., free.
Boom Boom Room: Grant Green Jr. with Bernard Purdie, Eamonn Flynn, and Daniel Casares, 9 p.m., \$15 advance.
Emerald Tablet: Vince Lateano Quartet, 8 p.m., \$15 suggested donation.
Jazz Bistro at Les Joulins: Charles Unger Experience, 7:30 p.m., free.
Palace Hotel: The Klipptones, 8 p.m., free.
Pier 23 Cafe: 29th Street Swingtet, 8 p.m., free.
Red Poppy Art House: Beth Custer Ensemble, 7:30 p.m., \$15-\$20.
Savanna Jazz Club: Savanna Jazz Trio, 7 p.m., \$8.
Top of the Mark: Black Market Jazz Orchestra, 9 p.m., \$10.
Zingari: Joyce Grant, 8 p.m., free.

INTERNATIONAL

Bissap Baobab: "Paris-Dakar African Mix Coupe Decale," 10 p.m., \$5.
Cafe Cocomo: Taste Fridays, featuring local cuisine tastings, salsa bands, dance lessons, 7:30 p.m., \$15.
Cliff House: Orquesta Conquistador Quartet, 7 p.m.
Pachamama Restaurant: Cuban Night with Fito Reinoso, 7:30 & 9:15 p.m., \$15-\$18.

REGGAE

Gestalt Haus: "Music Like Dirt," 7:30 p.m., free.

BLUES

Biscuits and Blues: Toronzo Cannon, 7:30 & 10 p.m., \$22.
Lou's Fish Shack: Eldon Brown, 6 p.m.
Saloon: Jinx Jones & The KingTones, Second Friday of every month, 4 p.m.
Tupelo: Marshall Law Band, 9 p.m.

FUNK

Make-Out Room: "Loose Joints," w/ DJs Centipede, Damon Bell, and Tom Thump, 10 p.m., \$5-\$10.

ROCKABILLY

Elbo Room: The Chop Tops, Hayride to Hell, Hard Fall Hearts, Blacktop Tragedy, 9 p.m., \$12.

SOUL

Edinburgh Castle: "Soul Crush," w/ DJ Serious Leisure, 10 p.m., free.
Knockout: "Nightbeat," w/ DJs Primo, Lucky, and Dr. Scott, 10 p.m., \$4.
Madrone Art Bar: "Yo Momma: M.O.M. Weekend Edition," w/ DJ Gordo Cabeza, Second Friday of every month, 9 p.m., \$5 (free before 10 p.m.).
Yoshi's San Francisco: Amel Larrieux, 8 & 10 p.m., \$30-\$40.

SATURDAY 11

ROCK

Bender's: Alabaster & The Original Bastards, Colonel Jimmy & The Blackfish, 10 p.m., \$5.
Bottom of the Hill: I the Mighty, Fighting the Villain, Rin Tin Tiger, Mr. Kind, 8:30 p.m., \$10.
Hemlock Tavern: Odawas, Jon Bernson, Paint the Trees White, 9:30 p.m., \$7.
Independent: Diego's Umbrella, Con Brio, 9 p.m., \$20-\$25.
Neck of the Woods: The Shape, Style Like Revelators, The Saint Ides, 9 p.m., \$6-\$8.
The Riptide: The Copper Tones, 9:30 p.m., free.
Slim's: Astronauts, etc.; Waterstrider; There's Talk, show moved from Cafe Du Nord, 9 p.m., \$7-\$10.
Thee Parkside: StaG, Tidelands, Dinners, 9 p.m., \$8.
Tupelo: The Bonedivers, 9:30 p.m.

DANCE

Amnesia: "2 Men Will Move You," w/ DJs Primo &

Jordan, Second Saturday of every month, 9 p.m.
Audio Discotech: Adrenalin Room Label Showcase, w/ SNR, Jacob Henry, David Gropper, Zulu Company, 9 p.m., \$10 advance.
Cafe Flore: "Bistrotheque," w/ DJ Ken Vulsion, 8 p.m., free.
Cat Club: "Club Gossip," w/ DJ Damon & guests, Second Saturday of every month, 9 p.m., \$5-\$8 (free before 9:30 p.m.).
DNA Lounge: "Bootie S.F.," w/ Earworm, Smash-Up Derby, A + D, DJ Dada, DJ Dcnstrct, Meikae Magnetic, Mixtress Shizaam, 9 p.m., \$10-\$15.
Edinburgh Castle: Bowie & Elvis Birthday Bash, w/ DJs Shindog, Cammy, Moonshine, and Andy T, 9 p.m., \$5.
Elbo Room: "Tormenta Tropical," w/ Poirier, Oro11, DeeJay Theory, 10 p.m., \$5-\$10.
EndUp: "Eclectricity," 10 p.m.
Hot Spot: "Love Will Fix It," w/ DJ Bus Station John, 10 p.m., \$5.
Infusion Lounge: "One Way Ticket Saturdays," w/ Eric D-Lux, 10 p.m., \$20.
Knockout: "Galaxy Radio," w/ resident DJs Smac, Emils, Holly B, and guests, 9 p.m., free.
Lookout: "Bounce!," 9 p.m., \$3.
Madrone Art Bar: "Music Video Night," w/ DJs Satva & 4AM, 10 p.m., \$5.
Mezzanine: Benga, Twrk, RyuRy, Tchphnx, 9 p.m., \$17-\$20.
Mighty: "Salted," w/ Miguel Migs, Julius Papp, guests, 10 p.m., \$10 before 11 p.m.
Milk Bar: "Week-End: Saturday Edition," w/ DJ Madison, 9 p.m., free.
Monarch: "The Super Silly Circus Birthday Bash," w/ Detroit Swindle, Bells & Whistles, Bo Bo the Clown, B the Bohemian, Machete Master Mitsu, Jonny the Pocket Juggler, 10 p.m., \$5-\$15.
OMG: "Fixup," 10 p.m., \$5 (free before 11 p.m.).
Public Works: "Isis," w/ Kim Ann Foxman, Avalon Emerson, Mountaincount (in the OddJob Loft), 9:30 p.m., \$10-\$15.
Q Bar: "Shoop!," w/ DJs Tommy T & Bryan B, 9 p.m.
Rickshaw Stop: Rickshaw Stop 10th Anniversary: Cockblock, w/ DJs China G & Kidd Sysko, 10 p.m., \$10.
Ruby Skye: Robbie Rivera, 9 p.m., \$20.
Stud: "Frolic," w/ Cosmo Coyote, Neshamah, Orion Barkley, NeonBunny, 8 p.m., \$8 (\$4 in costume).
Temple: AndDrop!, Drezo, Brotherboard, Lukas Felt, Sean B, Roger Moorehouse, Rich Era, 10 p.m., \$20.
Vessel: Scooter & Lavelle, 10 p.m., \$10-\$30.
Wish: "All Styles & Smiles," w/ DJ Tom Thump, Second Saturday of every month, 10 p.m., free.

HIP-HOP

111 Minna Gallery: "Back to the '90s," 9:30 p.m., \$10.
50 Mason Social House: Maya Castleman, Mantis One, Yarrow Slaps, DJ Dalej, 7 p.m., free.
Double Dutch: "Cash IV Gold," w/ DJs Kool Karlo, Roost Uno, and Sean G, 10 p.m., free.
John Collins: 138 Minna, San Francisco. "Second Saturdays," w/ resident DJ Matt Cali, 10 p.m., free.
Showdown: "The Shit Show," w/ resident DJ Taurus Scott, 10 p.m., two for \$5.

ACOUSTIC

Amnesia: The Highway Poets, 7 p.m., \$5-\$7.
Atlas Cafe: Craig Ventresco and/or Meredith Axelrod, 4-6 p.m., free.
Bazaar Cafe: David Whitaker with Gary Adler, Sugar Ponies, Dane Ohri, Mario DiSandro, and David Colón, 7 p.m.
Great American Music Hall: The Good Luck Thrift Store Outfit, w/ The Human Condition, Three Times Bad, 9 p.m., \$13.
Hotel Utah: Andrew Duhon, Don DiLego, Jeff Conley, Keyan Keihani, 9 p.m., \$10.
Lost Church: Dara Ackerman, MacClain & Cole, 8 p.m., \$10.

JAZZ

Boom Boom Room: Wil Blades, Skerik, Jeff Parker, and Simon Lott, 9:30 p.m., \$15 advance.
Emerald Tablet: Rebecca Kleinmann, 8 p.m.
Hotel Rex: Pamela Joy's "Strange Bedfellows: The Music and Unlikely Partnership of Cole Porter and Irving Berlin," 8 p.m., \$20.
Jazz Bistro at Les Joulins: Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.
Savanna Jazz Club: Savanna Jazz Trio, 7 p.m., \$8.
Sheba Piano Lounge: The Robert Stewart Experience, 9 p.m.
Zingari: Barbara Ochoa, 8 p.m.

INTERNATIONAL

1015 Folsom: "Pura," 9 p.m., \$20.
Bissap Baobab: Misión Flamenca, 7:30 p.m. "Paris-Dakar African Mix Coupe Decale," 10 p.m., \$5.

WED

1/8
9PM
FREE

COMMUNE PRESENTS
PIXEL MEMORY,
NITEPPL (LIVE)
ALIEN ANGEL BRIGADE,
POPGANG DJs

THU

1/9
9:30PM
\$5 B4
10:30
\$8 AFTER

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AFROLICIOUS
WITH DJs/HOSTS
PLEASUREMAKER
& **SEÑOR OZ**
AND RESIDENT PERCUSSIONISTS

FRI

1/10
9PM
\$12

HANDSOME HAWK VALENTINE PRESENTS
THE CHOP TOPS
HAYRIDE TO HELL
HARDFALL HEARTS (SAN DIEGO)
BLACKTOP TRAGEDY

SAT

1/11
10PM
\$5 B4 11PM
\$10 AFTER

BERSA DISCOS PRESENTS
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w/ **RESIDENT DJs ORO 11 & DEEJAY THEORY** (BERSA DISCOS)

SUN

1/12
9PM
FREE
BEFORE 9:30PM
\$6 AFTER

DUB MISSION
PRESENTS THE BEST IN DUB,
ROOTS & DANCEHALL WITH
DJ SEP, J BOOGIE
(DUBTRONIC SCIENCE) & GUEST
MATT HAZE
(SLAYERS CLUB, SILENT FRISCO)

MON

1/13
9PM
\$7

NEW WEIRD WEST PRESENTS
AMERICALIA
AN EXPLOSION OF NEW SOUND
BY MEMBERS OF OS BEACHES,
SHIMMERING LEAVES, KILLBOSSA
PLUS DJ CAVEMAN & THE FOSSILS
VISUALS BY MAD ALCHEMY

TUE

1/14
9PM
\$10

ELBO ROOM PRESENTS
BOMBSHELL BETTY
& **HER BURLESQUETEERS**

WED

1/15
9PM
\$8

ELBO ROOM PRESENTS
THE LEGENDARY
STARDUST COWBOY
THE SLOTHS, BEACHKRIEG,
AND DJ SID PRESLEY

THU 1/16

FRI 1/17

SAT 1/18

SUN 1/19

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Drink
Drop
Walk
Twerk

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W/ ANDRE
DAVO

W/ JACI SPARRO

9PM-2AM
NO COVER

HOSTED BY JOE OF VOGUE & TONE

W/ HER-SHE OF BEATFISH

Sunday Mimosa &
Bloody Mar Bar

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Brick & Mortar Music Hall: Bang Data, El Conjunto Nueva Ola, DeeJay Julicio, 9 p.m., \$10-\$13.
Make-Out Room: “El SuperRitmo,” w/ DJs Roger Mas & El Kool Kyle, 10 p.m., \$5 before 11 p.m.
Pachamama Restaurant: Eddy Navia & Pachamama Band, 8 p.m., free.
Public Works: “Non Stop Bhangra,” w/ DJ Jimmy Love, DJ Sep, DJ Nix, Dholrhythms dance troupe, more, 9 p.m., \$10-\$15.
Red Poppy Art House: Guatam Tejas Ganashan, 7:30 p.m., \$12-\$20.
Space 550: “Club Fuego,” 9:30 p.m.

BLUES

Biscuits and Blues: Andy T & Nick Nixon Band with Janiva Magness, 7:30 & 10 p.m., \$22.
Lou's Fish Shack: Willie G, 6 p.m.
The Saloon: Dave Workman, 4 p.m.

SUNDAY 12

ROCK

Brick & Mortar Music Hall: Amoebapalooza S.F., 9 p.m., \$5.
Hemlock Tavern: Ownership, The Rabbles, Reverse Headache, 8:30 p.m., \$5.
Knockout: Buffalo Tooth, Harsh Toke, Artifact, 3 p.m.
Make-Out Room: Enorchestra, 3 Leafs, Henry Plotnick, 7:30 p.m., \$8.
Rickshaw Stop: Rickshaw Stop 10th Anniversary: Leslie & The LY's, Double Duchess, DJ Kidd Sysko, 8 p.m., \$16.

DANCE

BeatBox: “Tea-Rex,” w/ DJ Corey Craig, 4-8 p.m., \$10.
Beaux: “Full of Grace: A Weekly House Music Playground,” 9 p.m., free.
Cellar: “Replay Sundays,” 9 p.m., free.
Edge: “’80s at 8,” w/ DJ MC2, 8 p.m.
Elbo Room: “Dub Mission,” w/ DJ Sep, J-Boogie, Matt Haze, 9 p.m., \$6 (free before 9:30 p.m.).
EndUp: “T.Dance,” 6 a.m.-6 p.m.; “The Rhythm Room,” 8 p.m.; “Sunday Sessions,” 8 p.m.
F8: “Stamina,” w/ DJs Lukeino, Jamal, and guests, 10 p.m., free.
Knockout: “Sweater Funk,” 10 p.m., free.
Lookout: “Jock,” Sundays, 3-8 p.m., \$2.
MatrixFillmore: “Bounce,” w/ DJ Just, 10 p.m.
Otis: “What’s the Werd?,” w/ resident DJs Nick Williams, Kevin Knapp, Maxwell Dub, and guests, 9 p.m., \$5 (free before 11 p.m.).
Parlor: DJ Marc deVasconcelos, 10 p.m., free.
Q Bar: “Gigante,” 8 p.m., free.
Slate Bar: “Vibes,” w/ Druid Cloak, Benito, Josh Mace, more, 10 p.m., free.
Temple: “Sunset Arcade,” 18+ dance party & game night, 9 p.m., \$10.

HIP-HOP

Boom Boom Room: “Return of the Cypher,” 9:30 p.m., free.

ACOUSTIC

Amnesia: The Dustbowl Revival, 9 p.m., \$7-\$10.
Bazaar Cafe: “Ukuladies & Gentleman,” w/ Allison Craig, Robin Galante, more, 6 p.m.
The Lucky Horseshoe: Bernal Mountain Bluegrass Jam, 4 p.m., free.
Madrone Art Bar: “Spike’s Mic Night,” Sundays, 4-8 p.m., free.
Plough & Stars: Seisiún with Marla Fibish, Erin Shrader, and Richard Mandel, 9 p.m.
St. Luke’s Episcopal Church: “Sunday Night Mic,” w/ Roem Baur, 5 p.m., free.

JAZZ

Chez Hanny: Matt Renzi Cello Quartet, 4 p.m., \$20 suggested donation.
Jazz Bistro at Les Joulins: Bill “Doc” Webster & Jazz Nostalgia, 7:30 p.m., free.
Madrone Art Bar: San Francisco. “Sunday Sessions,” 10 p.m., free.
Martuni’s: Madame Jo Trio, 4-6 p.m., free.
Revolution Cafe: Jazz Revolution, 4 p.m., free.
Royal Cuckoo: Lavay Smith & Chris Siebert, 7:30 p.m., free.
Zingari: Amanda King, 7:30 p.m., free.

INTERNATIONAL

Atmosphere: “Hot Bachata Nights,” w/ DJ El Guapo, 5:30 p.m., \$10 (\$18-\$25 with dance lessons).
Bissap Baobab: “Brazil & Beyond,” 6:30 p.m., free.
El Rio: “Salsa Sundays,” 3 p.m., \$8-\$10.
Thirsty Bear Brewing Company: “The Flamenco Room,” 7:30 & 8:30 p.m.

BLUES

Lou’s Fish Shack: Little Wolf & The HellCats, 4 p.m.
Saloon: Blues Power, 4 p.m.
Sheba Piano Lounge: Bohemian Knuckleboogie, 8 p.m., free.
Swig: Sunday Blues Jam with Ed Ivey, 9 p.m.

COUNTRY

Riptide: Joe Goldmark & The Seducers, 7:30 p.m., free.

EXPERIMENTAL

Musicians Union Local 6: Confluence: Adventurous Music for Building Brain Cells, w/ Thollem McDonas, 7:30 p.m., \$8-\$10.

SOUL

Delirium Cocktails: “Heart & Soul,” w/ DJ Lovely Lesage, 10 p.m., free.
Yoshi’s San Francisco: Amel Larrieux, 7 & 9 p.m., \$30-\$40.

MONDAY 13

ROCK

Elbo Room: “Americalia,” w/ Mark Matos & guests, 9 p.m. continues through Jan. 27, \$7.

DANCE

DNA Lounge: “Death Guild,” 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30 p.m., \$3-\$5.
Q Bar: “Wanted,” w/ DJs Key&Kite and Richie Panic, 9 p.m., free.
Underground SF: “Vienetta Discotheque,” w/ DJs Stanley Frank and Robert Jeffrey, 10 p.m., free.

ACOUSTIC

Amnesia: The Pick Bluegrass Jam, 6 p.m., free; Toshio Hirano, 9 p.m., free.
Chieftain: The Wrenboys, 7 p.m., free.
Fiddler’s Green: Terry Savastano, 9:30 p.m., free/ donation.
Hotel Utah: Open Mic with Brendan Getzell, 8 p.m., free.
Osteria: “Acoustic Bistro,” 7 p.m., free.
Saloon: Peter Lindman, 4 p.m.

JAZZ

Jazz Bistro at Les Joulins: Eugene Pliner Quartet with Tod Dickow, 7:30 p.m., free.
Le Colonial: Le Jazz Hot, 7 p.m., free.
Sheba Piano Lounge: City Jazz Instrumental Jam Session, 8 p.m.
Union Room at Biscuits and Blues: The Session: A Monday Night Jazz Series, pro jazz jam with Mike Olmos, 7:30 p.m., \$12.

BLUES

Saloon: The Bachelors, 9:30 p.m.

SOUL

Madrone Art Bar: “M.O.M. (Motown on Mondays),” w/ DJ Gordo Cabeza & Timoteo Gigante, 8 p.m., free.

TUESDAY 14

ROCK

Bottom of the Hill: PSSNGRS, Face Tat, Casey Chisholm, Kid in the Attic, 9 p.m., \$8.
Chapel: Black Cobra Vipers, 8 p.m., \$12.
Knockout: The Custom Kicks, Pogo Ono, Adderall Lavigne, DJ Lightnin’ Jeff G, 9:30 p.m.
Rickshaw Stop: Maria Taylor, PJ Bond, The Ian Fays, 8 p.m., \$12-\$14.

DANCE

Aunt Charlie’s Lounge: “High Fantasy,” w/ DJ Viv, Myles Cooper, & guests, 10 p.m., \$2.
Harlot: “Tutu Tuesday,” w/ resident DJ Atish, 9 p.m., \$7 (\$2 in a tutu before 11 p.m.).
Monarch: “Soundpieces,” 10 p.m., free-\$10.
Q Bar: “Switch,” w/ DJs Jenna Riot & Andre, 9 p.m., \$3.
Underground SF: “Shelter,” 10 p.m., free.
Wish: “Tight,” w/ resident DJs Michael May & Lito, 8 p.m., free.

HIP-HOP

Double Dutch: “Takin’ It Back Tuesdays,” w/ DJs Mr.

Murdock & Roman Nunez, Second Tuesday of every month, 10 p.m., free.

ACOUSTIC

Amnesia: Farallons, Indianna Hale, Jeffrey Manson, 9:15 p.m., \$7.
Bazaar Cafe: Songwriter in Residence: Tom Rhodes, 7 p.m. continues through Jan. 28.
Plough & Stars: Seisiún with Vinnie Cronin, 9 p.m.
Yoshi’s San Francisco: Shawn Colvin, Jan. 14-16, 8 p.m., \$45.

JAZZ

Beach Chalet Brewery & Restaurant: Gerry Grosz Jazz Jam, 7 p.m.
Blush! Wine Bar: Kally Price & Rob Reich, 7 p.m., free.
Burritt Room: Terry Disley’s Rocking Jazz Trio, 6 p.m., free.
Cafe Divine: Chris Amberger, 7 p.m.

Jazz Bistro at Les Joulins: Clifford Lamb, Mel Butts, and Friends, 7:30 p.m., free.
Le Colonial: Lavay Smith & Her Red Hot Skillet Lickers, 7 p.m.
Revolution Cafe: West Side Jazz Club, 5 p.m., free.
Tupelo: Mal Sharpe’s Big Money in Jazz Band, 6 p.m.
Verdi Club: “Tuesday Night Jump,” w/ Stompy Jones, 9 p.m., \$10-\$12.

INTERNATIONAL

Cafe Cocomo: “Descarga S.F.,” w/ DJs Hong & Good Sho, 8 p.m., \$12.
Cosmo Bar & Lounge: “Conga Tuesdays,” 8 p.m., \$7-\$10.
F8: “Underground Nomads,” w/ rotating resident DJs Amar, Sep, and Dulce Vita, plus guests, 9 p.m., \$5 (free before 9:30 p.m.).

REGGAE

Milk Bar: “Bless Up,” w/ Jah Warrior Shelter Hi-Fi, 10 p.m.

BLUES

Biscuits and Blues: Fat Tuesday Band, 7:30 & 9:30 p.m., \$15.

FUNK

Madrone Art Bar: “Boogaloo Tuesday,” w/ Oscar Myers & Steppin’, 9:30 p.m., free.

SOUL

Make-Out Room: “Lost & Found,” w/ DJs Primo, Lucky, and guests, 9:30 p.m., free. **SFBG**


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Divining the entrails

New Last Gasp releases explore the unsettling art of Laurie Lipton, Elizabeth McGrath

BY NICOLE GLUCKSTERN
arts@sfbg.com

LIT On the cover of *Incurable Disorder* (Last Gasp, 2013), an adolescent deer covered in a thick pelt of diamond-bright Swarovski crystals gazes calmly outward, as ruby-red rhinestone blood drips from the points where golden arrows sprout cruelly from its graceful frame. Upon opening the book we see the piece — *The Folly of St. Hubertus*, 2010 — in its entirety. It's a delicate, eight-legged anomaly, weeping, bleeding, and glittering all at the same time, housed within an austere glass-paneled case like a hunting trophy bagged in an enchanted forest, which many of Elizabeth McGrath's strange creations resemble.

A bestiary of improbable wonders awaits within the pages of this confidently-designed coffee-table book: the mounted heads of tattooed rabbits and stags whose majestic horns are tangled with sails or telephone wires; bucktoothed rodents and circus bears with windows to alternate, dystopian landscapes planted in their chubby tummies; a cross-sectioned, gilt-edged pig with a pair of tiny, Victorian-style dollhouses firmly ensconced in its oozy-looking pink innards. Juxtaposition is the key word to many of these modernist mash-ups, and indeed, the LA-based "Bloodbath" McGrath is a favorite artist of famously outsider Juxtapoz magazine.

Inhabiting a territory too grisly to be labeled whimsical and too cartoonish to be labeled truly morbid, McGrath's relentlessly askew dioramas and sculptures subvert the pop-goth ghetto of icky-cute by cutting just a little too close to the bone. Looking in the eyes of her mutilated menagerie inspires the same sense of fascination and bemused regret that accompanies the contemplation of roadkill or fetal pigs floating in formaldehyde. Her darkly incandescent aesthetic is reminiscent of Christiane Cegavske's stop-motion tour de force *Blood Tea and Red String* (2006), wistful and powerful, playful and primal all at the same time.

If twisting the familiar tropes of pop art appears to be a guiding principle behind McGrath's dark menagerie, you can see the mechan-

ics of a more classical approach in the equally haunting art of Laurie Lipton. Prosaically entitled *The Drawings of Laurie Lipton* (Last Gasp, 2013), the front piece of her book, a work entitled *Round and Round* (2012), demonstrates a folly of a non-sainted kind, a clutter of grinning skeletons driving in an endless circle around a lonely pair of old-fashioned gas pumps perched atop a wasteland of bones and pipes.

Lipton's photorealistic, black-and-white line drawings bring to mind the highly-detailed engravings of Albrecht Dürer, an artist Lipton confesses an affinity for. But unlike Dürer, who favored woodcuts and watercolors, Lipton's tools are charcoal and pencils, and her self-devised method of creating depth and texture with layer upon layer of incredibly fine lines and crosshatching gives her work a distinctive allure. Each white line is the result of the negative space being painstakingly filled in around each, rather than the judicious application of a white pencil (or, for that matter, an eraser), and this obsessive penchant for detail manifests itself further in the amount of same stuffed into each dystopian landscape: mountains of bones, webs spun from hundreds of threads, bushes covered in thousands of tiny leaves, each unique.

It's precisely the intricacy of such details that makes Lipton's work a challenge to fit into book format. The book itself is a handsome volume indeed, a compact 10 and a half inches by nine and a half inches, with a black, leather-look cover, and embossed silver lettering which subtly complements the many shades of gray employed by Lipton in her drawings. Many of the

collected works are displayed with one page devoted to the full work, and another page with zoomed-in views of some of the most meticulous details. A drawing of

a cobwebbed skeleton in royal court attire (*Queen of Bones*, 2009) gets a close-up of the knuckle bones that line her sumptuous brocade cloak, while *The Three Fates* (1997) gets one of a hundred tiny bodies crammed onto one small portion of an impossibly long conveyor belt passing in front of the gnarled figures of the titular Fates. But while these close-ups are helpful in decoding some of Lipton's more ingenious inventions, the full impact of her larger works eludes the reader somewhat.

At a book signing at Varnish Gallery, one could get a slightly better idea of scale and composition via a slideshow, during which Lipton pointed out details we might have missed otherwise: flocked wallpaper decorated with hundreds of unsentimental clocks behind a baby carriage containing an elderly man in *Second Childhood* (1989); or a weathered, Maria Bello blonde peering frankly at her descending reflection in *Mirror Mirror* (2002) — the final figure of which is, Lipton assured us, an elderly woman, not quite visible in the book, but clearly delineated on the original.

Lipton herself is a gamine 50-something with a friendly, casual air. By her own account, she grew up in a supportive, suburban environment, but was drawn early to the shadowy themes and macabre images that typify her rigorous art. She described this apparent dissonance with the help of a visual aid: *Pandora's Box* (2011), in which a delicate-looking porcelain doll clutches a wooden music box, from which a screaming horde of tortured and demonic faces issues, screaming, into the atmosphere. It's unsubtle, perhaps, but artfully concise. For artists especially, external appearance means little. It's what seethes inside that personifies them best.

"I can't drive, I can't cook, I can't put up shelves," Lipton confessed, flashing a disarmingly bright smile. "All I can do is draw." That much, at least, is unambiguous. **SFBG**

www.lastgasp.com

SOME PIG: ELIZABETH MCGRATH'S *SCHWEIN HABEN* (2008)

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Local heroes

Image Expo unleashes 'Walking Dead' secrets, intergalactic mysteries, and more comic-tastic delights

BY JOE FITZGERALD RODRIGUEZ
joe@sfbg.com

LIT Comics have grown a lot since their humble early days, when superheroes seemed confused as to whether their underwear belonged on the inside or the outside of their tights. Now anti-heroes and tales of personal tragedy guide the ink on the page as often as not, and Berkeley-based publisher Image Comics leads the pack in pushing comic stories to wonderfully dark places.

This year's Image Expo is an opportunity to rub noses with comic authors whose work is still cool, dammit, even if their work is crossing into the mainstream. We'll forgive *Walking Dead* creator Robert Kirkman for letting his comics get turned into a TV show and videogames, if only because they expand the captivatingly complicated, zombie-infested universe he first created on paper.

Image publisher Eric Stephenson attributes the company's success to its creator-owned model, which might explain why the Telltale-made *Walking Dead* video games are so good — Kirkman owns the rights to his *Walking Dead*, allowing all the creative control that entails. Though Kirkman may be one of the shiniest stars at the expo (he gets his own panel, by his lonesome!), he'll be one of over a dozen comic creators to nerd out over.

Heavy-hitters like Jonathan Hickman (*East of West* and *The Nightly News*), Matt Fraction (*Sex Criminals* and *Satellite Sam*), Nick Dragotta (*East of West*), and Kelly Sue DeConnick (*Pretty Deadly*) will all be on hand. *East of West* in particular has garnered critical acclaim, and made the New York Times best seller list in October. It has much to love, but the setting is as interesting as any of its characters. It's an alternate reality-history-dystopian future yarn pitting the Four Horsemen of the Apocalypse against the president of the United States. What's not to love?

The expo also offers a good opportunity to meet newer artists too, if only to say you knew them before they were a big deal. Ales Kot is one of those up and comers, and his series *Zero* is an espionage and war story in the near future with disturbing echoes of the present — from Manning's leaks to our near constant state of war. It's frank about its brutality, neither glorifying nor hiding it away.

Locals are making their mark with Image as well.



Bay Area author Antony Johnston and artist Justin Greenwood's *Fuse* concept is "what if a detective story was set on *Battlestar Galactica*?" (Thanks Johnston, you've got me frakkin' excited now.) It won't be out until February, but a preview of the comic had my sci-fi loving self drooling over a *Babylon 5*-like cylindrical space station — but the story is almost *Sherlock*-like, a genuine whodunit.

With WonderCon's recent move to SoCal, Image Expo's Bay Area foothold is more vital than ever. But though it will no doubt yield a handful of cosplayers and swag-hunting fans, Image's event — now in its second year in its current format — tends to be a lot cozier than WonderCon (or the mightiest behemoth of them all, Comic-Con). With just 600 attendees in 2013, compared to Comic-Con's 100,000-plus, the comic creators were able to chat with readers at length.

Image's Stephenson will be my main reason for bum-rushing the expo. Taking time away from his duties as publisher, he penned the recently anthologized *Nowhere Men*, which rocked, hard. The story of a Beatles-like group of scientists (because science is the new rock 'n' roll), it tells a tale similar enough to Frankenstein's monster — but watching the characters justify their choices is fascinating. Sure, they end up ruining the lives of their test subjects and turning them into twisted super powered monsters, but they meant well, right?

The series will continue through the year, but it can't come soon enough. (Maybe new

Nowhere Men developments will be revealed at the expo?) Though there are only a dozen comic-creator attendees listed on the event's website, an email from Stephenson hinted that unannounced surprise guests would bring the count of artists and authors to over 20. The slated panels center around the comic artists, the "eccentric" lives of comic authors, and an "interrogation" whose purpose is to deduce where comic creators get their inspiration.

"We have a very ambitious year ahead of us in 2014, and I think some of what we reveal at Image Expo is going to surprise a lot of people," Stephenson said. **SFBG**

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WEDNESDAY 8

"Radar Reading Series" San Francisco Public Library, Main Branch, 100 Larkin, SF; www.radarproductions.org. 6pm, free. With Mica Sigourney, Dax Tran-Caffee, Shanthi Sekaran, and Caitlin Donohue.

THURSDAY 9

"Etsy Night at MCD: Super Hero Emblems" Museum of Craft and Design, 2569 Third St, SF; www.sfmcd.org. 7-9:30pm, \$10. Create your own wearable super hero emblem using recycled toy and plastic parts, with the help of Accessorize with Toys founder Emiko Oye. For adults 21 and over.

"Shipwreck: Charlie and the Chocolate Factory Edition" Booksmith, 1644 Haight, SF; www.booksmith.com. 7pm, \$10 (includes drinks). "Erotic fan fiction for literary perverts" inspired by Roald Dahl's classic children's book — written by local authors and recited by actor Steven Westdahl.

FRIDAY 10

Sid Gershogoren and Zara Raab Nefeli Café, 1854 Euclid, Berk; (510) 841-6374. 7pm, free. The poets read as part of the Last Word Reading Series, followed by an open mic.

Chang-Rae Lee Booksmith, 1644 Haight, SF; www.booksmith.com. 7:30pm, free. The author reads from his latest novel, *On Such a Full Sea*.

"Prom Night: Redux" Women's Building, 3543 18th St, SF; www.sfndie.com. 8pm, \$5-10. Celebrate the launch of SF IndieFest's Sweet 16th year with a prom-themed party, with tunes by DJ Shindog (New Wave City) and DJ Junkyard (Litterbox). Don't forget to also check out the Roxie's related film series, "I Was a Teenage Teenager" (Jan 10-14, more info at www.roxie.com).

SATURDAY 11

"Dr. Stephen Barton on Berkeley Mayor J. Stitt Wilson — Social Crusader and Socialist" Berkeley Public Library, Third Floor Community Meeting Room, 2090 Kittredge, Berk; www.berkeleypubliclibrary.org. 2-3:30pm, free. A discussion of the first Socialist mayor in America, elected in Berkeley in 1911.

"Save Our Station! A Benefit Show" Boom Boom Room, 1601 Fillmore, SF; www.kpoo.com. 1-4pm, \$10 (no one turned away for lack of funds). Help keep nonprofit community radio station KPOO 89.5 on the air by attending this benefit show, featuring performances by Victor Little, DJ Lamont, SoulGlo DJ Miss J, and more.

"Writers with Drinks" Make-Out Room, 3225 22nd St, SF; www.writerswithdrinks.com. 7:30-9:30pm, \$5-10. Readings by Richard Kadrey, Melissa Pritchard, Cheeming Boey, Scott Poole, and Neelanjana Banerjee.

MONDAY 13

"Dog Night with Kira Stackhouse" Books Inc., 1760 Fourth St, Berk; www.booksinc.net. 7pm, free. Dogs and owners (and friends) are welcomed to this event featuring Bay Area photographer Kira Stackhouse (*Project DOG: A Celebration of Dogs*). Come early for free pooch portraits (5:30-6:30pm).

Grace Marie Grafton Book Passage, One Ferry Bldg, SF; www.bookpassage.com. 6pm, free. The author reads from *Jester: A Book of Poetry*.

Judy Wells Himalayan Flavors Restaurant, 1585 University, Berk; www.himalayanberkeley.com. 7pm, free. Poets Judy Wells and Dale Jensen read.

Tuesday 14
Maria Hummel Booksmith, 1644 Haight, SF; www.booksmith.com. 7:30pm, free. Launch party for the author's story collection, *Motherland*, inspired by tales from her father's German childhood.

Randy Shaw Books Inc., 601 Van Ness, SF; www.booksinc.net. 7pm, free. The executive director of the Tenderloin Housing Clinic shares his revised and updated *Activist's Handbook: Winning Social Change in the 21st Century*. **SFBG**

ARTS + CULTURE STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For complete stage listings, see www.sfbg.com.

THEATER

OPENING

Major Barbara ACT's Geary Theater, 415 Geary, SF; www.act-sf.org. \$20-140. Previews Wed/8-Sat/11, 8pm; Sun/12, 7pm. Opens Jan 15, 8pm. Runs Tue-Sat, 8pm (Jan 21, show at 7pm; additional shows Jan 22 and 29, 2pm); Sun, 2pm. Through Feb 2. American Conservatory Theater performs a new production of George Bernard Shaw's political comedy.

The Speakeasy Undisclosed location (ticket buyers receive a text with directions), SF; www.thespeakeasysf.com. \$60-90 (add-ons: casino chips, \$5; dance lessons, \$10). Opens Fri/10, 7:40, 7:50, and 8pm admittance times. Runs Thu-Sat, 7:40, 7:50, and 8pm admittance times. Through March 15. Boxcar Theatre presents Nick A. Olivero's re-creation of a Prohibition-era saloon, resulting in an "immersive theatrical experience involving more than 35 actors, singers, and musicians."

ONGOING

Amaluna Big Top at AT&T Park, Third Street at Terry A. Francois Blvd, SF; www.cirquedesoliel.com. \$50-175. Wed/8-Sat/11, 8pm (also Thu/9-Sat/11, 4:30pm); Sun/12, 1, 4:30. Cirque de Soleil is back in town, this time bringing its *Tempest*-inspired *Amaluna* to the big top set up outside AT&T Park. Touted for being a celebration of "women [sic] power," it seems initially odd that the design elements are so focused on the male peacock feather—all greens and blues and graceful, with curving "fronds" rising up from the stage. Jungle sounds chirp in the background as a bevy of Amazonian women in bejeweled headdresses and a mischievous lizard-man circulate the room until the show starts with the lovely abstraction of a floating red cloud of translucent fabric dancing in a single beam of light. The flimsy plotline is forgettable, a coming-of-age and courtship tale between the island's young princess, Miranda (Iuliia Mykhalova) and a shipwrecked young Romeo (Evgeny Kurkin), though the parallel courtship between the two comic figures of Jeeves (Nathalie Claude) and Deeda (Shereen Hickman) provides a bit of levity and a novel use for footballs. The most realized character is probably Cali (Victor Kee), the half-lizard, whose prehensile tail and neon body paint give him an otherworldly allure, but it's the aerialist goddesses and fierce embodiments of the storm that are most memorable from an acrobatic point-of-view, and Lara Jacobs' unique balancing act from a meditative one. (Gluckstern)

Avenue Q New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Wed/8-Sat/11, 8pm; Sun/12, 2pm. New Conservatory Theatre Center performs the Tony-winning comedy.

The Book of Mormon Orpheum Theatre, 1192 Market, SF; www.shnsf.com. \$60-120. Wed-Sat, 8pm (also Sat, 2pm); Sun, 1 and 6:30pm. Through Jan 19. When approaching the oeuvre of *South Park* creators Matt Stone and Trey Parker, it's best to check your political correctness at the door. That's certainly no less true of their 2011 Broadway musical *The Book of Mormon*, co-penned with Robert Lopez (of *Avenue Q* fame), despite the clean-scrubbed appearance of their fumbling albeit well-intentioned missionary protagonists. Sent to Uganda for two years, top mission pupil Elder Price (Nic Rouleau) and his clumsy but affable partner Elder Cunningham (A.J. Holmes) are faced with a village oppressed by a scenery-chewing warlord, a demoralized coterie of fellow missionaries who have yet to have a successful conversion, and their own fraught, odd-couple dynamic. Rouleau's Price is an appropriate blend of smarm, charm, and secret self-doubt while Holmes excels in his portrayal of a perennial-loser-turned-prophet (his power ballad-esque solo in "Man Up" is one of the show's best). Of their hosts, the wry Mafala (James Vincent Meredith) and his sweet but strong-willed daughter Nabulungi (Sysha Mercado) get the most stage time, but it's the crude and caustic General (David Aron Damane) who grabs the most attention. The gleefully profane "Hasa Diga Eebowai," a *Forbidden Zone*-style "Spooky Mormon



ALICIA DATTNER'S *THE OY OF SEX* CONTINUES AT THE MARSH. PHOTO BY MELISSA SCHWARTZ

Hell Dream", and the deliriously blasphemous "Joseph Smith, American Moses," round out the entertaining, and strangely informative, score. Though it's (very) unlikely to convert you to the Church of Latter-Day Saints, there's a good chance you'll want to convert to the church of Parker and Stone, if you haven't already. (Gluckstern)

Foodies! The Musical Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$32-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.

The Oy of Sex Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$20-100. Thu-Fri, 8pm; Sat, 8:30pm. Through Jan 18. Comedian Alicia Dattner performs her solo show, based on her stories from her own life and love addiction.

Road Show Eureka Theatre, 215 Jackson, SF; www.therhino.org. \$15-30. Wed-Sat, 8pm; Sun, 3pm. Through Jan 19. Theatre Rhinoceros presents the Bay Area premiere of the Stephen Sondheim musical.

Storefront Church San Francisco Playhouse, 450 Post St, Second Flr, SF; www.sfplayhouse.org. \$30-100. Wed/8-Thu/9, 7pm; Fri/10-Sat/11, 8pm (also Sat/11, 3pm). Weighty themes come leavened by sharp comedy and engaging characters in this 2012 play from New York's John Patrick Shanley (*Doubt*), now enjoying a strong and lively Bay Area premiere at SF Playhouse in director Joy Carlin's well cast production. Ethan, a gregarious retired accountant and professed secular Jew (a hilarious and endearing Ray Reinhardt) tries to get some relief for his Puerto Rican wife, Jessie (a bubbly Gloria Weinstock), who is perilously behind on her loan payments. But it's like getting the proverbial blood from a stone during his meeting with her humorless and immobile—indeed, partly paralyzed—loan officer (a quietly shattered Rod Gnapp). Ethan appeals to morality; loan officer Reed sticks to the rules of the system. Enter Donaldo (an admirably sure yet understated Gabriel Marin), the Bronx's upstanding borough president and the son of Jessie's old friend. Donaldo has much bigger business with the bank underway (a proposed mall deal that will bring jobs, if at the expense of local character) and at first begs off—until he learns his mother has co-signed the loan. Soon, Donaldo is visiting the source of Jessie's money problems: a somber Pentecostal preacher and Katrina-refugee named Chester (a gently solemn Carl Lumbly) who has installed a traffic-less church in the storefront below her apartment but remains himself paralyzed by depression and uncertainty. Donaldo, himself a preacher's son, and Chester soon engage in a fiery and captivating debate that turns on the contradictions

between moral conviction and worldly compromise. From there on, a fractured congregation of sorts begins to form around the preacher and Donaldo, including the unctuous yet aloof CEO of the bank (played with bounding confidence by a fine Derek Fischer). It all leads to a rousingly funny and tender scene that makes good on the season's usual lip service to fraternal feeling and communal values. (Avila)

The Tempest Thick House, 1695 18th St, SF; www.doitliveproductions.com. \$15. Thu and Sun, 7pm; Fri-Sat, 8pm. Through Jan 18. Do It Live! Productions performs the Shakespeare classic.

BAY AREA

Can You Dig It? Back Down East 14th — the 60s and Beyond Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$20-35. Sat, 8:30pm; Sun, 7pm. Through Feb 2. Don Reed's new show offers more stories from his colorful upbringing in East Oakland in the 1960s and '70s. More hilarious and heartfelt depictions of his exceptional parents, independent siblings, and his mostly African American but ethnically mixed working-class community—punctuated with period pop, Motown, and funk classics, to which Reed shimmies and spins with effortless grace. And of course there's more too of the expert physical comedy and charm that made long-running hits of Reed's last two solo shows, *East 14th* and *The Kipling Hotel* (both launched, like this newest, at the Marsh). *Can You Dig It?* reaches, for the most part, into the "early" early years, Reed's grammar-school days, before the events depicted in *East 14th* or *Kipling Hotel* came to pass. But in nearly two hours of material, not all of it of equal value or impact, there's inevitably some overlap and indeed some recycling. *Note: review from an earlier run of the show.* (Avila)

Edward Gant's Amazing Feats of Loneliness Ashby Stage, 1901 Ashby, Berk; www.shotgunplayers.org. \$20-35. Wed/8-Thu/9, 7pm; Fri/10-Sat/11, 8pm. Shotgun Players performs Anthony Neilson's comic romp set in "a sensual Edwardian world of top hats, fantastical puppets, and flash powder."

Sherlock Holmes: The Broken Mirror Berkeley City Club, 2315 Durant, Berk; www.brownpapertickets.com. \$20-28. Thu-Sat, 8pm; Sun, 3pm. Through Jan 26. Jeff Garrett portrays all the characters (Sherlock, Watson, Mrs. Hudson, Moriarty...) in this adaptation of William Gillette's Holmes play.

Tristan & Yselt Berkeley Rep's Roda Theatre, 2025 Addison, Berk; www.berkeleyrep.org. \$17.50-81. Tue and Thu-Sat, 8pm (also Thu and Sat, 2pm; no matinee Jan 18); Wed and Sun, 7pm (also Sun, 2pm). Extended through Jan 18. Kneehigh presents an innovative take on the ancient love-triangle tale. **SFBG**

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FILM



CHAPLIN WROTE, DIRECTED, AND
STARRED IN *THE GOLD RUSH* (1925),
A CRITICAL AND BOX-OFFICE SUCCESS.

BY CHERYL EDDY
cheryl@sfbg.com

FILM Was ever an actor so closely associated with his signature character than Charlie Chaplin and his Little Tramp? (The best second-place I could come up with: Paul Reubens, aka Pee-wee Herman.) The San Francisco Silent Film Festival honors the 100th anniversary of Chaplin's creation with “The Little Tramp at 100: A Charlie Chaplin Centennial Celebration.” Naturally, the 11-minute *Kid Auto Races at Venice*, which introduced the character to audiences Feb. 7, 1914, is on the bill. (For sticklers: *Mabel's Strange Predicament*, the actual debut of the Tramp, was filmed prior to *Venice*, but released a few days later.)

In Chaplin's 1964 autobiography, he wrote about assembling the character in the wardrobe room. “I wanted everything to be a contradiction: the pants baggy, the coat tight, the hat small, and the shoes large. I was undecided whether to look old or young, but remembering [producer Mack] Sennett had expected me to be a much older man [Chaplin was around 25 at the time of filming], I added a small mustache, which I reasoned, would add age without hiding my expression. I had no idea of the character. But the moment I was dressed, the clothes and the makeup made me feel the person he was. By the time I walked on stage he was fully born.”

You know the rest: Moviegoers couldn't get enough, and — apologies to Team Buster Keaton — the Tramp became the silent era's most popular figure, and remains its most iconic symbol. This tribute screens *Venice* with 1921's *The Kid*, which begins as a destitute young mother (Chaplin's frequent co-star and sometimes girlfriend Edna Purviance) tearfully places her newborn in the back seat of a fancy car with a note: “Please love and care for this orphan child.” Her desperate scheme is foiled when the auto is stolen by a pair of heavies; fortunately, the baby is soon scooped up by the Tramp, whose initial reluctance to play Daddy melts away with reassuring speed.

The action jumps ahead five years, with Jackie Coogan — one of the first child stars, and the reason there's a California law protecting the earnings of underage performers from their greedy guardians — playing the ovary-rattlingly adorable title character. He and his adoptive father may live in squalor, and earn their dough a few shades on the wrong side of the law, but they make a surprisingly tight family unit, sharing comically

Super Tramp

SF Silent Film Fest marks an icon's 100th anniversary



huge stacks of pancakes, battling the local bullies, etc. Meanwhile, the tyke's mother has become wealthy, and there's a happy ending in store — but not before a rooftop chase, a trippy dream sequence, and deliverance on the film's opening promise to supply “a picture with a smile, and perhaps a tear.” This screening features accompaniment by the San Francisco Chamber Orchestra (with Timothy Brock conducting Chaplin's score), plus a Chaplin look-alike contest before the show — so get that mustache correct!

The Kid was Chaplin's first full-length after nearly a decade of shorts, a trio of which are grouped together in a program dubbed “Our Mutual Friend.” The title references the Mutual Film Corporation, which signed Chaplin to a \$670,000-per-year contract in 1916. (Not too shabby a figure today, it was a mind-blowing amount at the time.) He immediately got to work justifying his huge salary, cranking out hit after hit. These three share similar casts, with Purviance playing “the girl” and favorite Chaplin foil Eric Campbell (who stood a foot taller, and from some angles a foot wider, than the diminutive Chaplin) playing “the baddie.”

The Vagabond (1916) is the most melodramatic of the bunch; it follows a violin-playing hobo who encounters a waif being held captive by what the glossary of unfortunate movie stereotypes would call “gypsies.” (Campbell plays a whip-cracking

patriarch.) The Tramp rescues her, but not before a passing artist paints her portrait and helps her reunite with her (rich) family — like *The Kid*, *The Vagabond* contains themes of economic disparity, a favorite Chaplin topic. Far more lighthearted are *Easy Street* (1917), in which the Tramp finds religion (thanks to an angelic church worker) and a backbone, after becoming a cop and defeating the local heavy (Campbell, adorned with spectacularly “evil” eyebrows); and *The Cure* (1917), in which an wobbly “inebriate” checks into a health spa, totting a huge suitcase full of booze. His fellow patients include a comely lass and an angry, towering brute.

The simple stories of all three shorts are elevated by flamboyant comedy set pieces, so effortless-seeming they mask what had to have been elaborate preparations and choreography. Any time there's a bucket of water, or a hole in the ground, Chaplin is bound to fall in eventually — but there's great delight in watching him teeter around and prolong disaster as long as possible. He also never met a revolving door he could pass through just once. And there's never a stretch without some little moment of subtle hilarity, to counteract all the broad slapstick: Watch as Chaplin pretends to share his hymnal with an infant in *Easy Street*, then shrugs when he's ignored. (That film also contains one of the oddest moments in Chaplin's filmography, when the tramp accidentally sits on a heroin addict's needle and leaps up, infused with drug-fueled super strength — pre-Production Code sordid humor at its finest.) All three films feature accompaniment by Jon Mirsalis on piano.

The final program is 1925's *The Gold Rush* — like *The Kid*, an essential feature that no Chaplin fan minds revisiting, and an ideal vehicle for newbies to make his acquaintance. As a prospector seeking his fortune in the frozen Yukon, the Tramp fights a hungry bully and falls in love with a pretty girl (of course), but he also performs the oft-imitated tableside “roll dance” — and gnaws on his own boot. Priceless. And since lively music is a huge part of the experience: Timothy Brock once again conducts the San Francisco Chamber Orchestra, playing Chaplin's own score. **SFBG**

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Actor-director Ralph Fiennes brings Dickens' love life into focus

BY DENNIS HARVEY
arts@sfbg.com

FILM No one reads *Uncle Tom's Cabin* today — Harriet Beecher Stowe's enormously popular novel that almost single-handedly tilted public opinion against slavery enough to support the Civil War — for anything but historical-footnote interest. Yet fellow 19th-century celebrity author Charles Dickens, who had nearly as direct and significant a reformist influence across the Atlantic, is still ubiquitous.

Dickens fairs and staged versions of *A Christmas Carol* are annual rituals; even people who've never read the books or seen the umpteen movie versions recognize the titles *Oliver Twist* and *Great Expectations*. As with (the very different) Jane Austen, Dickens still delights in the realms of rich characterization, absorbing narratives, and re-readability — qualities that are very much the same ones his original readers adored.

The thread of social critique to his work comes through less strongly today, when we're more accustomed to brute realism. Indeed, Dickens can seem too genteel in his descriptions of squalor and suffering — like Stowe, he wrote in an era when an author could be dismissed as “vulgar” for rendering unpleasant matters too vividly unpleasant. (God forbid he or she should do more than faintly imply the existence of prostitution, for instance.) Dickens was a regular scold of the British class system and its repercussions, particularly the gentry's general acceptance that poverty was something the bottom rung of society was suited for, perhaps even deserved. Beyond expressing indignation in fiction, he lectured, petitioned Parliament, sponsored charities, and personally co-founded a home for the rehabilitation of “fallen women.”

Given how many in positions of power would have preferred such issues go ignored, it was all the more important their highest-profile advocate be of unimpeachable “moral

character” — which in the Victorian era meant a very high standard of conduct indeed. So it remains remarkable that in long married middle-age he heedlessly risked scandal and possible career-ruin by taking on a much younger mistress. Both she and he eventually burned all their mutual correspondence, so Claire Tomalin's biography *The Invisible Woman* is partly a speculative work. But it and now Ralph Fiennes' film of the same name are fascinating glimpses into the clash between public life and private passion in that most judgmentally prudish of epochs.

Framed by scenes of its now-married, still-secretive heroine several years after the central events, the movie introduces us to a Dickens (Fiennes) who at mid-career is already the most famous and popular man in the UK, with an enormous readership well beyond its shores. In his lesser-remembered capacity as a playwright and director, at age 45 (in 1857) he hired 18-year-old actress Nelly Ternan (Felicity Jones) for an ingénue role. He was instantly smitten; she was, at the least, awed by this great man's attention. Their professional association permitted some further contact without generating much gossip. But eventually Dickens chafed at the restraints necessary to avoid scandal — no matter the consequences to himself, let alone his wife, his 10 (!) children, or Ternan herself.

Fiennes, by all accounts an exceptional Shakespearean actor on stage, made a strong directorial debut a couple years ago with that guy's war play *Coriolanus* (2011) — a movie that, like this one, wasn't enough of a conventional prestige film or crowd-pleaser to surf the awards-season waves very long. But they're both films of straightforward confidence, great intelligence, and unshowy good taste that extends to avoiding any vanity project whiff.

By the standards of most modern movies set in this era, *Invisible Woman* is perhaps a little too measured, melancholy, not “romantic” or sump-

tuously enough. It's not a feel-good costume drama, despite having most of the ingredients for that (famous people, star-crossed love, etc.) Like *Coriolanus*, it's a bit somber, thinky, and vigorously unsentimental.

Fiennes (who purportedly only took the role after another actor he'd cast dropped out) is very good as usual. You could put together an extraordinary retrospective of roles he's played onscreen so far (and a dismaying smaller one of the few he was flat-out wrong in, mostly incongruous mainstream duds like 2002's *Maid in Manhattan* and 1998's non-Marvel *Avengers*), yet few major actors have done so good a job of circumventing the attention they've earned. Jones is also fine, though the jury remains out on whether she'll turn out an actress as interesting as she is polished (and pretty). She's a little stiff here, a deliberate choice that nonetheless makes the film a few degrees less emotionally engaging.

The entire cast (also including Kristin Scott Thomas as Ternan's cautiously approving actress mother, and Tom Hollander as the author Wilkie Collins) is impeccable. But in a quiet way the movie is almost stolen by Joanna Scanlan's Mrs. Dickens — a great squat, stolid lump of a woman, like Queen Victoria herself, but painfully aware of her social and physical lacks.

One sequence that might seem invented and improbable is based on fact: Dickens cruelly made his by-now-wised-up wife deliver a present to his mistress, a means of asserting his ersatz blamelessness that could only acutely humiliate the two women who best knew otherwise. Even today, large women are so seldom portrayed as anything but nasty and/or comedic that Scanlan makes a striking impression simply for taking an important, non-stereotypical role here. But beyond that, her wounded dignity in the few scenes allowed her is heartbreaking. **SFBG**

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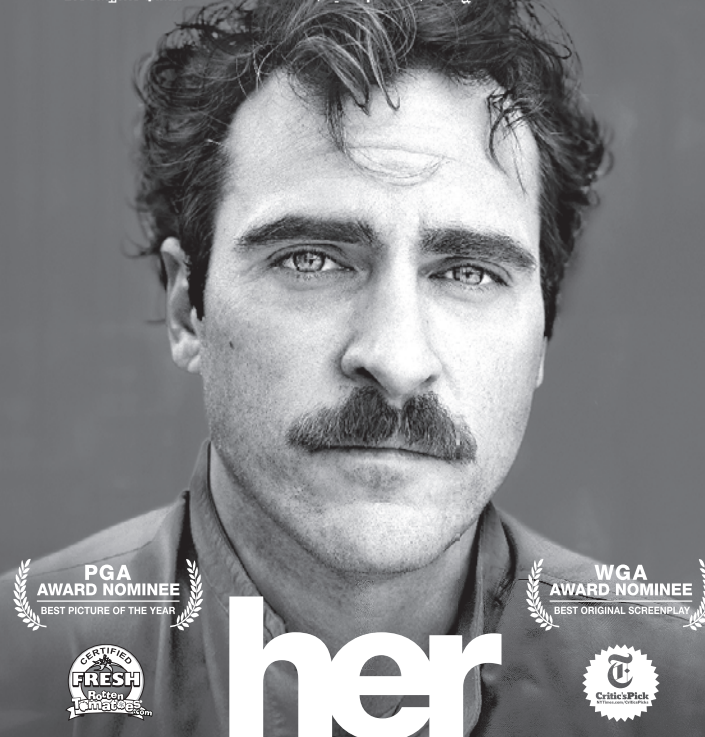
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OPENING

August: Osage County Considering the relative infrequency of theater-to-film translations today, it's a bit of a surprise that Tracy Letts had two movies made from his plays before he even got to Broadway. *Bug* and *Killer Joe* proved a snug fit for director William Friedkin (in 2006 and 2011, respectively), but both plays were too outré for the kind of mainstream success accorded 2007's *August: Osage County*, which won the Pulitzer, ran 18 months on Broadway, and toured the nation. As a result, *August* was destined — perhaps doomed — to be a *big* movie, the kind that shoeorns a distracting array of stars into an ensemble piece, playing jes' plain folk. But what seemed bracingly rude as well as somewhat traditional under the proscenium lights

just looks like a lot of reheated Country Gothic hash, and the possibility of profundity you might've been willing to consider before is now completely off the menu. If you haven't seen *August* before (or even if you have), there may be sufficient fun watching stellar actors chew the scenery with varying degrees of panache — Meryl Streep (who else) as gorgon matriarch Violet Weston; Sam Shepard as her long-suffering spouse; Julia Roberts as pissed-off prodigal daughter Barbara (Julia Roberts), etc. You know the beats: Late-night confessions, drunken hijinks, disastrous dinners, secrets (infidelity, etc.) spilling out everywhere like loose change from moth-eaten trousers. The film's success story, I suppose, is Roberts: She seems very comfortable with her character's bitter anger, and the four-letter words tumble past those jumbo lips like familiar friends. On the downside, there's Streep, who's a wizard and a wonder as usual yet also in that mode supporting the naysayers' view that such conspicuous technique prevents our getting lost in her characters. If Streep can do anything, then logic decrees that includes being miscast. (2:10) *Presidio*. (Harvey)

TAYLOR KITSCH AND MARK WAHLBERG PLAY NAVY SEALS IN THE AFGHANISTAN-SET *LONE SURVIVOR*, OUT FRI/10. PHOTO BY GREGORY R. PETERS



The Invisible Woman See "A Tale of Two." (1:51) *Embarcadero*. **The Legend of Hercules** Renny Harlin rises from the dead to direct *Twilight* series hunk Kellan Lutz in this 3D, CG-laden retelling of you know which myth. (1:38) **Lone Survivor** Peter Berg (2012's *Battleship*, 2007's *The Kingdom*) may officially be structuring his directing career around muscular tails of bad-asery. This true story follows a team of Navy SEALs on a mission to find a Taliban group leader in an Afghani mountain village. Before we meet the actors playing our real-life action heroes we see training footage of actual SEALs being put through their paces; it's physical hardship structured to separate the tourists from the lifers. The only proven action star in the group is Mark Wahlberg — as Marcus Luttrell, who wrote the film's source-material book. His funky bunch is made of heartthrobs and sensitive types: Taylor Kitsch (TV's *Friday Night Lights*); Ben Foster, who last portrayed William S. Burroughs in 2013's

Kill Your Darlings but made his name as an officer breaking bad news gently to war widows in 2009's *The Messenger*; and Emile Hirsch, who wandered into the wilderness in 2007's *Into the Wild*. We know from the outset who the lone survivors *won't* be, but the film still manages to convey tension and suspense, and its relentlessness is stunning. Foster throws himself off a cliff, bounces off rocks, *and* gets caught in a tree — then runs to his also-bloody brothers to report, "That sucked." (Yesterday I got a paper cut and tweeted about it.) But the takeaway from this brutal battle between the Taliban and America's Real Heroes is that the man who lived to tell the tale also offers an olive branch to the other side — this survivor had help from the non-Taliban locals, a last-act detail that makes *Lone Survivor* this Oscar season's nugget of political kumbaya. (2:01) (Vizcarondo) **Liv and Ingmar** You wouldn't expect anything less than soul-scorching intimacy from a documentary on the relationship of acting icon Liv Ullmann and moviemaking maestro Ingmar Bergman. And Dheeraj Akolkar satisfies with the help of plentiful clips from Bergman's filmography, disarmingly frank interviews with Ullmann, behind-the-scenes footage, and grainy images of and excerpts from letters and memoirs by Bergman. Ullmann was the unforgettable face and inspiration for *Persona* (1966) and other Bergman classics; he was her director, mentor, and teacher; and they were brought together by film and remained drawn to each other despite the scandal of their respective spouses. Their at-first-happy then increasingly jealously-filled and isolated life is translated into intensely personal, searing visions like *Shame* (1968), which sparks at least one close-to-the-bone anecdote from Ullmann. She shows Akolkar photos of a bundled-up Bergman in a boat beside a vessel carrying an underdressed, freezing Ullmann and Max Von Sydow. "He was really angry that day," she recounts. "You ask if he was ever cruel to me. This time, he was really cruel. I hated him so much and I was planning to leave him." Some might criticize Akolkar for his loose hand with the couple's story and his heavy reliance on invaluable Bergman works like 1973's *Scenes From a Marriage* — no dates or clues to the films or productions used are given until the credits roll — but more irksome are the sentimental montages, "reenactments," and score: one can picture Bergman convulsed in the beyond during the most saccharine moments. *Liv and Ingmar*'s strength is the woman at its center. Revealing mementos from her "dearest Pingmar," as well as unguarded glimpses into her heart, the almost achingly sincere Ullmann gets the last word here, as befits a survivor and an actress who never

hesitated to let the camera see every emotion flitting across her lush features — making this doc less about Ingmar and the specifics of his career, and more about Liv and her still living, breathing emotional life. (1:23) *Opera Plaza*. (Chun)

ONGOING

A Touch of Sin This bleak, gritty latest from Jia Zhangke (2004's *The World*) is said to be based on actual incidents of violence in China. The writer-director also drew inspiration — as the title suggests — from King Hu's martial arts epic *A Touch of Zen* (1971). And despite some scattered Buddhist references, sin — delivered in heavy doses, hardly just "a touch" — reigns over zen in the film's four barely connected stories. Before the credits finish rolling, we've witnessed a stone-faced man in a Chicago Bulls beanie (Wang Baoqiang) respond to a trio of roadside muggers with a hail of bullets. Is he a vigilante, or did the robbers just mess with the wrong motorcyclist? Next, we visit "Black Gold Mountain," site of a coal mine whose profits have been funneled into the pockets of its obscenely rich owner and the corrupt local village chief, who's prone to put-downs like "You'll be a loser all your life." On the receiving end of that insult is worker Dahai (the magnetic Wu Jiang), a human pressure cooker of rage and resentment. Later, we pick up the thread of the man in the Bulls hat. He's a migrant worker, traveling home to a mother who ignores him and a wife who insists "I don't want your money." Another fractured family appears in the film's next chapter, as a woman (Zhao Tao, Jia's wife and muse) gives her married boyfriend an ultimatum. As the man's train rumbles away (*A Touch of Sin*'s characters are constantly in motion: trains, buses, motorcycles, riding in the backs of trucks, etc.), she travels to her job, working the front desk at "Nightcomer Sauna," as unglamorous a joint as the name suggests. When a pair of wealthy customers decide she's on the menu ("I'll smother you with money, bitch!"), she's forced to defend herself, with blood-drenched consequences. In the film's final segment, we follow a young man drifting between jobs, finally settling into soul-stifling tech-gadget factory work. That his company housing is dubbed the "Oasis of Prosperity" would be funny, if it wasn't so depressing. In *A Touch of Sin*'s final scene, the film's one potentially salvageable character passes by an opera being performed in the street. "Do you understand your sin?" the singer warbles. The character pauses, remembering what happened — and why it had to happen. So do we. And yes, we understand. (2:13) *Roxie*, *Smith Rafael*. (Eddy) **SFBG**



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CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-12. *The Little Mermaid* (Clements and Musker, 1989), presented sing-along style, Wed-Fri, 7. San Francisco Silent Film Festival: "The Little Tramp at 100: A Charlie Chaplin Centennial Celebration:" "Our Mutual Friend: Three Chaplin Shorts," Sat, 1; *The Kid* (Chaplin, 1921), Sat, 4; *The Gold Rush* (Chaplin, 1925), Sat, 7:30. Tickets (\$10-22) and more info at www.silentfilm.org. *Gravity* (Cuarón, 2013), Sun, 2:30, 4:45, 7, 9. *All is Lost* (Chandor, 2013), Mon, 3:45, 6, 8:15.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-\$10.75. *A Touch of Sin* (Jia, 2013), call for times. "Sundance Film Festival Shorts," eight selections (comedy, drama, animated) from the 2013 Sundance Film Festival, Wed-Thu, call for times. "Croatian Children's Animation," Wed, 6:30. "For Your Consideration: A Selection of Oscar Submissions from Around the World," Jan 10-16. *The Past* (Farhadi, 2013), Jan 10-16, call for times.

EXPLORATORIUM Pier 15, SF; www.exploratorium.edu. Free with museum admission (\$19-25). "Saturday Cinema: Geometry in Motion," short films, Sat, 1, 2, 3.

MECHANICS' INSTITUTE 57 Post, SF; milibrary.org/events. \$10. "CinemaLit Film

Series: Over the Top: Precode Hollywood;" *Hell's Angels* (Hughes, 1930), Fri, 6.

METREON 101 Fourth St, SF; www.mcsms-california.org. \$100-250. *Trailblazers in Habits* (Tong, 2013), Sat, 2:30. Benefit screening; additional info at www.trailblazersinhabits.com.

NEW PARKWAY 474 24th St, Oakl; www.thenewparkway.com. \$8. "Thrillville Theater:" *King Creole* (Curtiz, 1958), Thu, 9:15.

ODDBALL FILM + VIDEO 275 Capp, SF; www.brownpapertickets.com. \$10. Southeast Asian Film Society presents: *Flooding in the Time of Drought* (Kemarau, 2009), Tue, 7.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. PFA closed until Jan 16.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. *I Am Divine* (Schwarz, 2013), Wed, 7, 9:15. *A Touch of Sin* (Jia, 2013), Wed-Thu, 6:45, 9:30. "Frameline Encore:" •*The Infamous T* (Koch, 2012), and *A Self-Made Man* (Petchers, 2013), Thu, 7. Free screening. "I Was a Teenage Teenager," docs, exploitation films, TV shows, and more, Fri-Tue. Visit website for complete schedule.

SF PUBLIC LIBRARY Main Branch, 100 Larkin, SF; www.merola.org. Free. "Merola Goes to the Movies:" *A Night at the Opera* (Wood and Goulding, 1935), Sat, 1.

TANNERY 708 Gilman, Berk; berkeleyundergroundfilms.blogspot.com. Donations accepted. "Berkeley Underground Film Society:" "LOOP Presents: Soundies!," rare musical films, Sat, 7:30; *The Jazz Singer* (Crosland, 1927), Sun, 7:30.

TEMESCAL ART CENTER 511 48th St, Oakl; www.shapeshifterscinema.com. Free. "Shapeshifters Cinema," films by Scott Stark and Allison Leigh Holt, Sun, 8. **SFBG**


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LEGAL NOTICES

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: December 19, 2013. To Whom It May Concern: The name of the applicant is: SHABU BAR, INC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 219 KING ST, SAN FRANCISCO, CA 94107-1754. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE, Jan. 8, 15, 22, 2014

The Annual Report of the Burk Chung Foundation, 837 Washington Street, San Francisco, California 94108 is available at the Foundation's office for inspection during regular business hours. Copies of the Annual Report have been furnished to the Attorney General of the State of California. Burk Chung, Trustee. Fiscal year ended November 30, 2013. FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0355289-00. The following is doing business as PIKITOS LLC 2336 Mission St. San Francisco, CA 94110. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: 12/09/2013. This statement was signed by Ditson L. Garcia. This statement was filed by Guillermo Sandoval, Deputy County Clerk, on 12/09/2013. Jan. 8, 15, 22, 29, 2014

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